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SELECTIONS

FROM THE

ROMAN ELEGIAC POETS

With Introduction and Notes

BY

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PREFACE.

FIVE years ago I tried the experiment of reading the Augustan Elegists with a Senior elective class, and except for the difficulty of obtaining a suitable edition the attempt met with no obstacles. In the absence of an edition in English containing Tibullus, Propertius, and Ovid I was compelled to use Teubner texts, supplementing the reading in class by a series of lectures and a running commentary. Out of these lectures and my marginal notes this book has arisen. In the case of a book thus produced it is almost impossible to designate particularly the dependence of the writer upon predecessors. As the course was repeated, new ideas suggested themselves, and use was made of available new material in the shape of commentaries and monographs until, after five years of such synthesis, a careful demarcation of borrowed material would necessitate a veritable *Quellenuntersuchung*. But I am deeply conscious of my indebtedness in various parts of my work to the scholarly editions of Postgate, Ramsay, and Rothstein, and to the admirable practical text-books of Jacoby and Schultze.

In the Introduction I have attempted something more than the customary biographies, in the belief that my theme ought to be the development of the elegy as a literary form rather than merely the lives of three individual authors. I have tried to sketch the history of the Roman elegy both before and after the classical period, and to show the inter-relationship of the elegists of the Augustan age with one another and with the other poets of the time, and their participation in the social reforms of Augustus. It is by thus emphasizing the literary and sociological elements in antiquity more than by anything else that the average student may be kept

from the short-sighted policy of "dropping" the classics altogether in the latter years of his course.

The commentary pretends to contain neither an applied syntax nor a system of antiquities. It is intended merely to clear up certain difficulties and to suggest certain parallels—in a word, to restore something of that atmosphere which made these authors so popular in their own day. The shortness of the individual notes may prevent them from usurping the legitimate functions of the instructor, while at the same time it may encourage the student to read them.

I have purposely avoided much translation, as this seems to me to lie in the province of the teacher rather than in that of the editor. In citing parallels I have followed two rules: to illustrate ideas and things rather than constructions and words, and, so far as possible, to choose passages from authors already known to the student, such as Catullus, Horace, Vergil, and Ovid. The brief synopsis prefixed to each poem is intended to lessen the difficulty often experienced by modern readers in following the abrupt transitions so characteristic of these poets of passion. If the introduction of some Greek quotations into the commentary needs a defence—and unfortunately it seems as if in certain quarters some explanation were expected—it is only necessary to say that, although for the majority of students Latin and Greek do indeed seem to have parted company, in that Latin, to the exclusion of Greek, has allied itself closely with French and German as a necessary instrument for historical research, such a divorce is impossible for any one to whom Latin is more than a mere tool. It seems to me that it is to be regretted that in academic chairs a division has been introduced, for the old-fashioned "Professor of Ancient Languages," in spite of his serious limitations, at least tried to be *doctus sermones utriusque lingue*.

In editing selections from three different authors it seemed justifiable to limit the critical commentary to an inventory of the deviations of the present text from that of standard

editions. Accordingly, in Tibullus and Propertius I have catalogued the variations of my text from that of Haupt-Vahlen (Leipsic, 1885), and in Ovid from that of Merkel-Ehwald (Leipsic, 1891), but I have not hesitated to differ from these texts (especially in Propertius) wherever it seemed to me that manuscript readings could be restored and conjectures removed.

A large part of the pleasure which the preparation of this book has brought me has come in the form of suggestions and advice from others. For these I am indebted to my colleagues, notably to Professor Westcott, and to the editors of the series, Professor Gildersleeve, Professor Lodge, and Professor Slaughter.

JESSE BENEDICT CARTER.

PRINCETON, NEW JERSEY,

August 1, 1900.

. . . nec amara Tibullo
tempus amicitiae fata dedere meae.
successor fuit hic tibi, Galle, Propertius illi ;
quartus ab his serie temporis ipse fui.

OVID, *Tr.*, IV, 10, 51 seq.

Elegia quoque Graecos provocamus, - cuius
mihi tersus atque elegans maxime videtur auc-
tor Tibullus. sunt qui Propertium malint.
Ovidius utroque lascivior sicut durior Gallus.

QUINTILIAN, *Inst. Orat.*, X, 1, 93.

Cynthia te vatem fecit, lascive Properti :
ingenuum Galli pulchra Lycoris erat :
fama est arguti Nemesis formosa Tibulli :
Lesbia dictavit, docte Catulle, tibi :
non me Peligni, nec spernet Mantua vatem,
siqua Corinna mihi, siquis Alexis erit.

MARTIAL, VIII, 73, 5.

INTRODUCTION.

What is an Elegy?

1. In his classification of poetry the ancient grammarian made his distinctions and gave his names primarily according to the outward form—the particular metre which was employed or the musical accompaniment. The content was of secondary interest to him.¹ Modern writers, reversing this valuation, base their terminology largely on content and pay little heed to the form, retaining, however, many of the old terms and impressing on them a new meaning. The result is that, very often, a term whose connotation was originally purely formal has lost all its old significance and has come to represent a particular kind of content.

2. The term 'elegy' is perhaps the most conspicuous instance of this process and of the confusion which it has wrought. To the ancient world an elegy was a poem consisting of *elegi* (ἐλεγιοί), elegiac verses²—the familiar combination of hexameter and pentameter falsely so called.³ It might have any theme whatsoever. Naturally, the character of the metre

¹ Perhaps the best proof of this statement is found in the fact that even in the time of Aristotle there was no one single term for what we call 'lyric' poetry, but instead three terms: 'elegiac,' 'melic' or 'lyric' (in its proper sense—poetry of the lyre), and 'choric,' all three derived from the metre or the accompaniment.

² *Elegia*: τὰ ἐλεγεία (sc. ἔπη), later ἡ ἐλεγεία. The etymology of the word is extremely uncertain.

³ The best illustration of the effect of the metre in a modern language is the couplet by Schiller:

Im Hexameter steigt des Springquells flüssige Säule,
Im Pentameter drauf fällt sie melodisch herab;

which has been translated into English by Coleridge:

In the hexameter rises the fountain's silvery column,
In the pentameter aye falling in melody back.

and the musical accompaniment soon made it evident that it was better adapted to the treatment of some themes than of others. An equipoise was at last reached when, with the retention of the original metre, a particular kind of theme became customary. But the pendulum afterwards swung over to the other side, making a mournful, plaintive theme the essential feature, and paying less regard to the metre employed. Our classic illustration of the elegy in modern times, 'Gray's Elegy in a Country Church-yard,' is written, as a matter of fact, in iambic pentapodies. Many of the links in the development are missing, but enough remain to enable us to trace the general trend. To do this, we must glance at the growth of the elegy among the Greeks.

Relationship of Greek and Roman Literature.

3. In the history of Roman culture there are two great problems which are yet far from solution: they concern the relationship of Greek art to Roman art and of Greek literature to Roman literature. To reduce Roman art or literature to mere imitations of the Greek—the favorite method of disposing of the problem a short time ago—is to fail to comprehend the subtle but essential differences existing between the two products. In the matter of literature fortune has dealt most provokingly with us. There are two fields in which a comparison, were it possible, would be most profitable—the drama and the elegy. In the drama we have Greek tragedy but only the merest fragments of the Roman, and an abundance of Roman comedy but only scanty remains of that later Greek comedy which served the Romans as a model.¹ In the Elegy the situation is similar to that in comedy: the oldest Greek forms which remained unimitated have been in part preserved, but the later products, where the Roman parallels are plentiful, have been almost entirely lost. However, even the little

¹ The recently discovered fragment of the *Γεωργία* of Menander is a great addition to our knowledge. (Edited by Nicole, Basel, 1898; and again, much better, by Grenfell and Hunt, Oxford, Clarendon Press, 1898.)

that is known about the history of the Greek elegy helps us in understanding the Roman, though it leaves many important problems unsolved.

The Elegy among the Greeks.

4. The history of the Greek elegy begins¹ in the Ionian colonies on the southwestern coast of Asia Minor during that wonderful seventh century before the Christian era, when the Greek world awoke to self-consciousness. The earliest name is that of **Callinus**² of Ephesus, who lived in the first half of that century (*circa* 700–650). **Tyrtæus** of Sparta,³ the ‘lame schoolmaster,’ the hero of the second Messenian war (*circa* 680) comes next. Close after him, in point of time, is the soldier-bard⁴ **Archilochus** of Paros, better known for his iambics. In **Minnermus** of Colophon (end of the seventh century) we meet the same martial tendencies, but coupled with them the praise of love.⁵ With him and with the end of the seventh century closes the first period of Greek elegy. It developed on the coast of Asia Minor, and its character was predominantly martial.

5. With **Solon** of Athens (*circa* 639–559) a new period may be said to begin. By him the elegy was transformed from a vehicle of war into a means for conveying political and ethical maxims. In a word, it became didactic. This develop-

¹ I omit here as equally worthless the statement of Suidas that the younger Olympus had written elegies (cf. Suidas, s. v. Ὀλύμπιος; the discussions of the ancient grammarians as to who the discoverer (εὐρηστής) of the elegy was (cf. Hor., A. P. 77, 78: *quis tam insignis evaserit auctor, I græci, sed carminet et quæc sub iambis lis est*; and the modern attempts to extract history from the etymology of the word (cf. Christ, Griech. Literaturgeschichte², p. 124, 4).

² The fragmentary remains of his elegies, as well as of all those who follow, down to (but not including) the Alexandrian age, are most conveniently accessible in Bergk's ‘Anthologia Lyrica’ (ed. iv, by Hiller, Leipzig, 1890: re-edited by Crusius, Leipzig, 1897).

³ He is identified with Sparta in history: where his home was originally is another matter. Athens seems an easily explained falsification. Miletus is, however, not impossible (cf. Suidas, s. v. Τυρταῖος).

⁴ Cf. frag. 1 (Hiller): εἰμὶ δ' ἐγὼ θεραπευὴν μὲν Ἑνναεῖοιο ἀναικτος καὶ Μουσίων ἐρατὸν δῶρον ἐπιστάμενος.

⁵ Cf. frag. 1 (H.): τίς δὲ βίος, τί δὲ περὶνὸν ἄτερ χρυσῆς Ἀφροδίτης; τεθναιην, ὅτε μοι μηκέτι ταῦτα μέλοι.

ment was natural enough ; the elegiac metre, the combination of hexameter and pentameter, forming a closed set of two lines (a distich), was especially well adapted for anything of an epigrammatic nature. The ethical elegy of this period was closely akin to the epigram. **Phocylides**¹ of Miletus (about the middle of the sixth century) used the elegy for a similar purpose. From the hand of **Theognis** of Megara there is a large² collection of ethical maxims. It is again a writer from Colophon, **Antimachus** (end of the fifth century), who turns the elegy to the praise of love, like his countryman Mimnermus two centuries before. With him closes the second period of Greek elegy—the political-ethical elegy—falling in, roughly, the sixth and fifth centuries.³

6. It was necessary to glance hurriedly at these first two epochs ; but it is with the third, the Alexandrian period, that we are really concerned, for the productions of this period gave the Roman elegists their models. In the three centuries preceding the Christian era there existed in Alexandria a large and wealthy leisure class, devoid of all political and national interests with which to fill up this leisure, possessed of a culture borrowed and superficial rather than indigenous, deep-rooted, and fruitful. Literature was encouraged by the rulers, who acted as its patrons, and by a large class of women, who formed an appreciative audience—women so emancipated that their wit and their beauty were far more admirable than their morals. The poets, subsidized by the rich, wrote eulogies of their benefactors and retailed

¹ He is the author of the original of Porson's famous lines against the German scholarship of his day :

The Germans in Greek are sadly to seek,
All save only Hermann—
And Hermann's a German.

Cf. Phocyl., frag. 16 (H) : καὶ τοῖς Φοκυλάδων Ἀσπιοὶ κακοὶ οὐχ ὁ μὲν, ὅς δ' αὖ πάντες, πλὴν Προκλῆος καὶ Προκλῆος Ἀσπίος.

² About 1,400 lines.

³ This might be called the 'European' period, as distinguished from the 'Asiatic' period before it and the 'African' Alexandrian period to follow ; but while Solon and Theognis would answer this description, Phocylides and Antimachus would not.

their own experiences, merely as a matter of art ; sometimes, though only occasionally, as an outlet to their feelings and passions. In poetry two decided tendencies, two very important literary ideals, were making themselves felt—a desire for the miniature and a striving after originality. A reaction against the inflated epic, the turgid bombast of the Sophists, had set in ; men conceived a dislike of anything large.¹ Then, too, the age was decadent ; it did not possess in quiet its soul of originality, but there was a feverish struggle to attain it. The old orthodox Greek mythology of classical times was discarded as worn out. In its place obscure local legends were sought for.² It was an age of encyclopædic learning rather than of virile, salient intelligence. Thus was formed that curious mixture the ‘doctus poeta,’ the learned poet. Again, music had ceased to be the regular accompaniment of poetry, and in its absence the popularity of lyric measures decreased. For the same reason the elegiac metre, closely resembling the intonations of the human voice, and admirably adapted to recitation, became more common.

7. There are four poets in this period, who are important not only in themselves, but for their influence on Rome. Three of them follow one another at intervals of a generation, so that their combined lives just about fill out the century from 340 to 240 ; the fourth comes nearly two centuries later. **Philetas**³ of Cos (*circa* B.C. 340–*circa* 285), the teacher of Theocritus, heads the list, with his elegies on Bittis. Among

¹ Cf. the famous saying of Callimachus : μέγα βιβλίον, μέγα κακόν.

² This change is not altogether devoid of resemblance to the modern craze for dialect stories.

³ The little that we know of him piques our curiosity. Apart from the sort of ‘Brook Farm Community’ on the island of Cos in which he seems to have been the leading spirit, and which the seventh idyll of Theocritus has immortalized, his personal appearance must have been most remarkable. He is said to have been so thin and frail that he carried lead in his shoes so as not to be blown away by the wind (cf. Athen., 552B. and Aelian, V. II., ix, 4). If we may believe Suidas (*s. v.* Φιλητάς), he wore himself out in the investigation of an absurd logical fallacy (the so-called ψευδόμενος ; cf. Zeller, Phil. d. Griech.⁴, II, 1, p. 264, 2).

the Romans it is Propertius who especially admires him.¹ Greater than Philetas, though often mentioned with him,² was his successor, **Callimachus** of Cyrene (*circa* 310–*circa* 235), school teacher and court tutor. His greatest work was the four books of the *Aïria*, a production typically Alexandrian in its faults and its virtues. It consisted of a poetical exposition of a number of local aetiological legends. No Alexandrian poet exerted a greater influence on Roman poetry. Ennius, Catullus, Propertius, and, most of all, Ovid are indebted to him.³ **Euphoriion** of Chalcis (born 276), famed for his antiquarian allusions and his general abstruseness, showed more the ‘doctus’ than the ‘poeta,’ but this quality seems to have made his popularity still greater in Rome. So well known was he that Cicero could sum up all the Alexandrians of his day under the title ‘cantores Euphoriionis.’⁴ His poetry seems to have found special

¹ Cf. Prop., III, 1, 1: *Coi sacra Philetæ*; II, 34, 31: *tu Latii Meropem Musis imitæ Philetæ*; III, 9, 43, 44: *sit erit... cecinisse molis, Cui poëta, tuus*; III, 3, 51, 52: *Calliope... ora Philetæ nostra rigavit apert*; IV, 6, 3: *certa Philetæis certant Romana cognobis*; and also Ovid, *A. A.*, III, 329: *sit tibi... Cui nota poëta... mouit*.

² Cf. Quintil., *Inst. Orat.*, X, 1, 58: *elegiam... cuius princeps habetur Callimachus, secundas confessione plurimorum Philetas occupavit*. The two are mentioned together by Propertius, II, 34, 32; III, 1, 1; III, 9, 43; IV, 6, 4; and by Ovid, *A. A.*, III, 329; *Rem. Am.*, 759, 760.

³ Ennius at the very opening of his ‘*Annales*’ borrows a *motif* from him (cf. Vahlen, *Enn. poes. rel.*, p. 4, and Baehrens, *FPR*, pp. 58, 59). Catullus’s general indebtedness to him can hardly be estimated. Cat. LXIV is a translation of Callimachus’s *Βαρυκαὶς Βορρυκῆς*, and probably the famous ‘*Attis*’ (LXIII) goes back to Callimachus. (Cf. Wilamowitz in *Hermes*, XIV [1879], pp. 194–201). Whether Cat. LXIV is also dependent on him is a disputed question (cf., for literature on the subject, Süssmilch, *Gesch. d. Gr. Lit.* in d. Alexandrinæzeit, I, chap. XIII, § 55, p. 357). Horace, who naturally prefers Maecenas to him (cf. *Eph.*, II, 2, 100 ff., and Kiessling’s excellent comments), is still indebted to him, especially in his earlier writings (*Sat.*, I, 2, 165, 166, is a free translation of Callimachus, *Epigr.* 31 [Wilam.] = *A. P.* XII, 192. *Sat.*, II, 1, 42 = Call., *frag.* 35; *Salm.* = Cat., LXVI, 48). Propertius mentions him constantly (cf. references in Note above) and add II, 1, 49; IV, 1, 64, for Callimachus above and calls himself ‘the Roman Callimachus’ (IV, 1, 64). Ovid obtained from him the plan of the ‘*Fast*’ and one of the chief *motifs* in it (that of introducing the gods in person and letting them speak for themselves). He presumably follows him in many passages in the *Metamorphoses*, and his *Ibis* is a pointless imitation of Callimachus’s *Ἰβίς* (cf. Ovid, *Ib.*, 63 ff.).

⁴ Cf. *Tusc.*, III, 45 (speaking of Ennius): *o poetam egregium! quamquam ab his cantoribus Euphoriionis contenditur*.

favor in the eyes of Cornelius Gallus,¹ who translated it into Latin.² **Parthenius** of Nicaea, the last of the Alexandrian elegists, has a peculiar interest for us, because of his Roman connections. In the year B.C. 73 his town was captured and he was brought as a prisoner to Rome, where he was bought and set free by the father of the poet Cinna.³ He was especially intimate with Gallus, for whose use in writing erotic poetry he prepared a sort of syllabus to Greek mythology on the 'sufferings of love,' a series of myths dealing with unhappy love-affairs.⁴

Pre-Augustan Elegy.

8. It was in its epigrammatic use that the elegy first appealed to the Romans. The love of maxims was inborn in the nation. From Ennius⁵ down we have epigrams written in the elegiac metre, not genuine ones actually inscribed, but rather pseudo-epigrams, often with an erotic theme, in which case they can be distinguished from elegies proper only by their brevity and general pointedness. To this class belong an epigram by Quintus Lutatius **Catullus**⁶ (cons. 102), joint conqueror with Marius in the battle of Vercellae, and one by **Valerius Aedituus**.⁷ Of genuine elegists, however, before Cornelius Gallus we have but four names, from only one of whom we possess more than a few lines. This is **Catullus**. Catullus's elegiac verse includes a large collec-

¹ Cf. Diomed., iii, p. 484, 17 [K.]; Probus on Verg., *Buc.*, x, 50; Serv. on Verg., *A.*, vi, 72.

² For Vergil's appreciation of him, cf. Quintil., x, 1, 56. Ovid owes to him various phrases in the *Metamorphoses*.

³ Cinna the younger is indebted to this freedman of his father's for the original of his *Zmyra*, of which Catullus speaks so highly, and of his *Proponopisium Pollionis* etc. Kiessling, *Commentat.* in honorem Mommsenii, Berol. 1877, p. 251.

⁴ *περὶ ἐρωτικῶν παθημάτων*, published in the *Mythographi Graeci*, ii, 1, ed. P. Sakolowski, Lipsie, 1896 (Teubner Text).

⁵ Three of the epigrams attributed to Ennius are preserved to us in Cicero (*Tusc.*, i, 15, 34; v, 17, 49; *Legg.*, ii, 22, 57), collected by Baehrens, FPR., p. 125.

⁶ Preserved in Gell., xix, 9, 14, and Cic., *Nat. Deor.*, i, 28, 79 = Baehrens, FPR., pp. 275, 276.

⁷ Preserved in Gell., xix, 9, 11 = Baehrens, l. l.

tion of epigrams¹ (LXIX-CXVI), but only four elegies proper (LXV-LXVIII). Thus it is that the ancients, with admirable consistency, did not reckon him among the elegists.² The other three names are those of his contemporaries. Publius Terentius **Varro Atacinus**³ (B.C. 82-27), besides other writings, composed elegies in praise of Leucadia,⁴ but the fame of his successors so eclipsed his own that but one line of his elegies has been preserved.⁵ **Cassius** of Parma is also said to have written elegies⁶; and, lastly, we have Catullus's most intimate friend, C. Licinius **Calvus** (82-47), who sang of his wife **Quintilia**.⁷

9. But this little group were, in the matter of the elegy, only the forerunners of the classic elegists of the Augustan age. Their interests lay principally along other lines. The greatest poems of Catullus were in other metres: Varro Atacinus was originally an epic poet, and obtained his richest mead of praise for a poem on the Argonauts*; Cassius of Parma was celebrated for his tragedies and his satires; and Calvus, apart from his preëminence as an orator, seems to have rivalled Catullus in polymetric experiments. This many-sidedness in poetical creation was a natural concomitant of the first enthusiasm awakened by an acquaintance with Alexandrian models. It gave place, a generation later under Augustus, to a greater specialization, and a

¹ One of these epigrams, the longest (LXXV), illustrates well the arbitrary character of the distinction between epigram and elegy proper.

² Modern writers are not so consistent; e.g. Jacoby in his excellent 'Anthologie aus den Elegikern der Römer' devotes a quarter of his space to Catullus, and even makes his selections largely from the non-elegiac writings.

³ Not to be confounded with the more famous Marcus Terentius Varro Reatinus, the 'Roman Aristotle.'

⁴ Cf. Prop., II, 31, 85.

⁵ In Gram. Lat., IV, 564 (K) = Baehr., FPR., p. 236: *hinc similis cecit ex petra Limeritator*.

⁶ Aesop. (II, p. 390, Haunhah): *Epheorus fuit et poeta, satiras scripsit... aliquot generibus stilum curavit, inter quae opera elegia et epigrammata eius laudantur*.

⁷ Cf. Prop., II, 31, 89 ff.; also Cat., XLVI. No traces of these elegies have, however, been preserved.

⁸ Cf. Prop., II, 31, 85; and Ovid, Tr., II, 43: *is quoque Phasiacis Argo qui duxit in undas, non potuit Veneris turba facere suae*.

development which, though not so varied in the individual case, was richer and not less varied in its total product.¹

The Augustan Age.

10. The Augustan elegy, like all Augustan literature, is so deeply affected by the peculiar environment in which it was produced that it is more than ever necessary here to interpret the literature by its age as well as the age by its literature. In certain aspects, Rome after the battle of Actium was not altogether unlike Alexandria under the Ptolemies. There was the same superabundance of riches and leisure, and the same embargo laid upon politics, although in Rome it was more gracefully enforced. The ideals of both cities lay in the past, and the intellectual activity which, under more favorable conditions, might have been a source of progress, was employed in historical and antiquarian research. But there were two very essential differences. Rome was very much more energetic than Alexandria and incomparably more patriotic. Vapid cosmopolitanism was not yet the order of the day. In full recognition of these conditions, Augustus set about his task of reorganizing society. Keenly aware that some activity must be supplied as a substitute for the share in politics of which his rule necessarily deprived men, not failing to realize that patriotism existed though latent, and not mistaking the fact that men were more proud of their past than of their present and that the Golden age was a retrospect rather than a prospect, he entered upon his work, and, like all true geniuses, made his obstacles a means of progress. The love of the past was to be encouraged; men should worship the glories of Rome, but not as of a past which could not come again, rather as '*Roma Aeterna*.'²

¹ A similar change had taken place, more than a century before, in dramatic composition. The many-sidedness of Livius Andronicus and Naevius gave place to the specialization of Plautus and Terence. The versatile Ennius, though probably younger than Plautus, belongs, in his literary affinities, to the older generation.

² The actual phrase '*Roma Aeterna*' is not found, to my knowledge, earlier than

whose future fortune was to be yet more glorious : in working toward this ideal in literature and art the upper classes were to be given at once employment and inspiration. But his scheme was larger yet and more practical ; poets were to be employed to stimulate this adoration of Rome and things Roman—they were to be his court-preachers. And so it comes to pass that Vergil and Horace and Tibullus and Propertius, unlike as they are in almost all other points, agree in this homage to Rome's past and in their pictures of how the old glories can be, and are actually being, restored.

Of more particular conditions which governed literary production two are worth noticing—the literary schools and the system of patronage.

The Literary Schools.

II. The different directions and tendencies which had made themselves felt and formed literary schools in the Ciceronian age,¹ themselves the direct descendants of the old Alexandrian feuds, were still strongly marked. The gulf between the radicals, the imitators of Alexandria, and the conservatives, the admirers of Ennius, was still fixed as in the day when Cicero contemptuously dubbed the former 'cantores Euphronis' ; but there had sprung up a compromise movement—a group of writers to whom the old wooden style of a Livius Andronicus and the decadent literature of Alexandria were equally distasteful—men who found their ideals most closely realized in the pre-Alexandrian classic poetry of Greece. Thus there were now three schools—the party of the extreme right, the conservatives, whose writings have almost entirely perished ; the centre, the 'media via tutissima,' **Horace**,

Had little time, but the worship of the goddess 'Roma' was very popular under Augustus. Perhaps it is not without significance in this connection that the 'eternal city' is first mentioned by Tibullus (ii., 33, 24 : *Romulus interque troiam frons erexit urbis*).

¹ Catullus's verse gives abundant evidence of the strained relations existing between the different circles.

Vergil, and **Tibullus**; and the extreme left, the radicals, **Gallus**, **Propertius**, and **Ovid**.

Patronage of Literature.

12. While the division into schools had existed in the time of Cicero, the system of patronage first arose in the Augustan age, though it was continued during succeeding reigns. Under an emperor who attempted tragedies, actually finished an epic, and composed epigrams in his bath,¹ literary patronage was to be expected. In truth, Augustus was himself chief patron, occasionally—as in the case of Vergil and Horace—admitting the poets to his own circle; more often, however, allowing the direct patronage to come from his subordinates. To three of the little groups thus formed a special importance attaches itself. They centred about **Maecenas**, **Messalla**, and **Pollio**, and acquired in each case a distinctive character from their leader. This character was conditioned by the attitude of each toward politics, not by the preference of the leader for any particular literary school—in fact, each group contained great contrasts in point of literary ideal.² As was natural, Maecenas, Augustus's intimate councillor, encouraged his protégés to support the imperial reforms, and his circle was marked by a distinctly political character. Pollio, on the other hand, had no political sympathy with Augustus, was at best only reconciled to his rule; his instincts were purely literary, though he by no means refused to help the warmest supporters of Augustus. Messalla occupies a position midway between the two; his group was less politically colored than that of Maecenas and more so than that of Pollio. These patrons play such an important rôle in the

¹ Sueton., *Aug.*, 85: *poetica summam attigit. unus liber extat, scriptus ab eo hexametris versibus cuius et argumentum et titulus est Sicilia; extat alter acque modicus epigrammatum, quae fere tempore balnei meditabatur. nam tragoediam magno impetu coactus, non succedenti stilo, abolerit quærentibusque amicis, quidnam Aïos ageret, respondit Aiaceum suum in spongiam incubuisse.*

² E.g. Horace and Propertius in the circle of Maecenas; Tibullus and Ovid in that of Messalla.

writings of their protégés that it will repay us to look more closely at their lives and characters.

Maecenas.

13. **C. Cilnius Maecenas** (*circa* B.C. 65–B.C. 8) owes his fame to-day largely to Horace and Propertius, who in their turn owed to him their first rise to fame among their contemporaries. Of only equestrian rank,¹ but descended on his mother's side from an old Etruscan family of high nobility (the Cilnii of Arretium),² he became the right-hand man of Augustus, who employed him, not so much for affairs of war as for delicate diplomatic embassies. Effeminate and luxurious in disposition, he was, beneath all, shrewd and capable, and possessed of a deep knowledge of human nature. He dabbled in verse, and, in true dilettante fashion, produced a little of many different kinds of poetry.³

Messalla.

14. **Marcus Valerius Messalla Corvinus** (B.C. 64–A.D. 13),⁴ friend and protector of Tibullus and Ovid, had a variegated but perfectly honorable political career. When a student at Athens he, like Horace and the young Marcus Cicero (son of the orator), had joined the army of the insurgents, Brutus and Cassius. After the defeat at Philippi, in B.C. 42, he espoused the cause of Antony; but, becoming

¹ Hence he has been called 'the great commener.'

² Cf. *Note on Prop.*, III, 9, 1.

³ Hendecasyllables (Isidor., XIX, 32, 6; Sueton., *vita Hor.*, p. 45 [R.]); glyconics (Sen., *Ep.*, 101, 10); galliambics (Diomed., 514 [K.]); iambic trimeters (Caes. Bass., C. L., VI, 2, 1, [K.]); hexameters (Sen., *Ep.*, 32, 35; Chastel., G. L., I, 70, [K.]). Fragments collected by Bachrens, *FPR.*, I, 338, 339.

⁴ The date of his death is ordinarily given as in or before A.D. 8, but he was alive when Ovid was banished (A.D. 8), for otherwise Ovid would scarcely boast that Messalla had not withdrawn his friendship (cf. Ovid, *P.*, I, 2, 28 ff., where it is not necessary to suppose that Ovid was present at the funeral and that therefore he died before Ovid was banished). His successor as *curator aquarum* was not appointed till A.D. 13 (cf. Frontin., *aq.*, 102). Besides this, Hieronymus, under the year A.D. 11, speaks of a disease which attacked him two years before his death. All of these considerations make for A.D. 13 as the year of his death (cf. *Prosopographia Imperii Romani*, III, p. 360).

disgusted with him on account of his relations with Cleopatra, he turned to Augustus, on whose side he fought in the battle of Actium.¹ After Actium, Augustus sent him on a diplomatic errand to the East.² On his return³ he went to Aquitania, where he put down a revolt. For this victory he enjoyed a triumph, September 25, B.C. 27.⁴ In the following year (B.C. 26), having been appointed 'praefectus urbi' he resigned the office after six days because it seemed to him unconstitutional.⁵ In B.C. 11 he was made 'curator aquarum,'⁶ a very honorable office, and in B.C. 2 it was on his motion that Augustus received the title of 'pater patriae.'⁷ He attained great fame as an orator,⁸ in the matter of poetry he seems to have written some eclogues in Greek during his visit to Athens.⁹ He was a thorough-going aristocrat, and was thus naturally drawn toward Tibullus, but he also showed no little kindness to Ovid.¹⁰ He knew Horace¹¹ from the days of their joint experiences in Greece, and was also acquainted with Vergil.¹²

Pollio.

15. **C. Asinius Pollio** (B.C. 76-A.D. 5) was the least political and the most decidedly literary of the three patrons.

¹ Cf. Appian., iv. 38, and Plut., *Brut.*, 53.

² Cf. Tib., i. 3.

³ That his eastern trip preceded his western one seems probable, in spite of Appian's statement (l. l.) that he went west directly after the battle of Actium. The fact that the temple of Janus was closed from B.C. 29 to 27 is not pertinent.

⁴ Cf. CIL., i², p. 50: M · VALERIUS M · F · M · N · MESSALLA · A · DCCXXVI CORVINVS · PROPOS · EX · GALLIA · VII · K · OCT.

⁵ Hieronym., *a. Abr.*, 1991 = B.C. 26; Tac., *Ann.*, vi, 11.

⁶ Frontinus, *aq.*, 99.

⁷ Suet., *Aug.*, 58.

⁸ Tacitus (*Dial.*, 18) prefers him even to Cicero, in respect to certain qualities. Cf. Cicero's own opinion of him (*Brut.*, i, 15, 1).

⁹ Pseudo-Vergil, *Catulepta*, xi, 17 ff.

¹⁰ Ovid, *P.*, i. 7, 27 ff.: *nee tuus est genitor nos infitatus amicos. hortatur studiū causaque fatigat mei.* Cf. also *P.*, ii. 2, 1; *Tr.*, iv. 4, 27 ff.

¹¹ Hor., *C.*, iii. 21: on his intended visit to Horace: *Sat.*, i. 10, 85: praises him as a good critic: *Sat.*, i. 6, 52: as a type of the old Roman nobility; *A. P.*, 370, 371: as an eloquent orator.

¹² Cf. Serv., *A.*, viii, 310.

So long as Caesar lived, he was true to him; after his assassination he joined the forces of Antony. Like Messalla he found it impossible to continue with Antony, but unlike him he could not persuade himself to take an active part under Augustus. After a successful campaign against the Dalmatians in the year B.C. 39, for which he had received the honor of a triumph,¹ he withdrew altogether from politics, and devoted himself to literature. With the spoils of his Dalmatian triumph he established the first public library in Rome.² He was the first to introduce the custom that writers should read publicly from their own works—was, in a word, the founder of the so-called ‘recitationes.’³ He was also interested in art, and opened his private galleries to the public.⁴ But most important was his influence, direct and indirect, upon literature. His own literary work consisted of tragedies, love-poems, and a famous history of the Civil War: as an orator and a critic he obtained even greater fame.⁵ When a boy he had known Catullus,⁶ in later life he had enjoyed the acquaintance of Horace,⁷ but most of all is he famed for the friendly protection which he afforded Vergil.⁸

Canon of the Elegy.

16. Such were the literary conditions and the leading men of the age in which the classic Roman elegy arose. There are four names which stand as its representatives in the opinion of posterity—**Gallus, Tibullus, Propertius, and Ovid.** These men formed what may be called the ‘canon of the elegy.’ The earliest reference to the four is by the fourth

¹ CIL., I., p. 50 (A. U. C. 715) : C. ASINIVS L. C. N. F. POLLIO PRO COS. AN. *vicennio* EX PARTHINIS VILK. NOVEM.

² Phil., N. H., XXXV, 19.

³ Sen., *Controv.*, IV, praef. 2.

⁴ Phil., N. H., XXXVI, 33.

⁵ Cf. his famous criticism of Cicero (Sen., *Suas.*, VI, 24), of Caesar's Commentaries (Suet., *Id.*, 50), of Sallust (Suet., *de Gram.*, 10), of Livy (Quintil., I, §. 56; VIII, I, 3).

⁶ Cf. Cat., 12.

⁷ Cf. Hor., *C.*, VI, I, 8; I, 13, 12, 85.

⁸ Cf. Verg., *E.*, III, 84, 86, 88; IV, 12.

of them, Ovid himself.¹ His lines settle forever the chronological sequence. That they continued to be considered as the typical examples is proved by a famous passage² from the manual of rhetoric which Quintilian wrote under Domitian. About the same time that this book was published, Martial gives us a similar list; only that, as he is not speaking exclusively of the elegy but rather of lyric poetry in general, he adds Catullus and Vergil.³

Motifs of their Poetry.

17. Individual as these poets⁴ are, and with such different experiences in life, for all of them the great theme of their poetry is love. To be sure, they treat this theme in ways which differ widely, from the simple directness of Tibullus, through the histrionic passion of Propertius, down to the cynical sensuality of Ovid. Political themes come in occasionally, but it is generally by way of contrast, in which this poetry abounds: for there are contrasts between the poet's poverty and other men's riches, between himself and his patrons, between his love of peace and other men's fondness for war, between the country and the city, between the past and the present, between the elegy and the epic. It is a narrow circle into which it introduces us: the themes are few in number, but they are often as deep as human nature itself.

Use of Pseudonyms.

18. An unusual interest has always attached to the heroines of this poetry, the women about whom they wrote: the **Lycoris**

¹ *Tib.* iv. 10, 51 ff. (quoted on the page facing the introduction). Cf. also Ovid, *Am.* 1. 763 ff.: *carmena quis potuit tuto legisse Tibulli, sed tua, cuius opus Cynthia sola fuit? quis poterit lectodurus discere Gallo?*

² *Iust. Orat.*, x. 1. 93 (quoted on the page facing the introduction).

³ Martial, viii. 73, 5 (quoted on the page facing the introduction): Martial's eighth book was published about A.D. 93.

⁴ In what follows, my generalizations naturally apply only to Tibullus, Propertius, and Ovid (as the author of the *Amores*). Our knowledge of the character of Gallus's verse is limited to the merest hypotheses.

of Gallus, the **Delia** and the **Nemesis** of Tibullus, the **Cynthia** of Propertius, the **Corinna** of Ovid. These names are, of course, pseudonyms. Acro¹ gives us the formal principle on which they were chosen : *eodem numero syllabarum commutationem nominum facit*. That is, the poems were originally written with the real name and were in this shape submitted to the subject of them ; later, when they were to become public property, and discretion, or mere caprice,² dictated the substitution of a fictitious name, one was chosen which agreed with the original name in the number and the quantity of its syllables, so as not to disturb the metre. Fortunately, Apuleius (second century A.D.) gives us some of the real names (*Apol.*, x.)³ : *accusent C. Catullum quod Lesbiam pro Clodia nominavit, et Tigidam similiter quod quæ Metella erat, Perillam scripsit, et Propertium qui Cynthia dicat Hostiam dissimulet et Tibullum quod ei sit Plania in animo, Delia in versu*.⁴ In the only case in which these statements admit of verification (that of Lesbia = Clodia⁵) they are found correct ; it seems reasonable, therefore, to accept them in the other cases. The fact that Ovid's Corinna is not mentioned speaks in favor of the authenticity of the list ; for, as will be seen farther on, she was probably no real person. In general, it is remarkable that the real traits seem to grow more scarce with each succeeding poet : Catullus's Lesbia and

¹ Schol. on Hor., *S.*, l. 2, 64.

² In the former generation in the case of Catullus's Lesbia (= Clodia) there was a real reason for concealment ; in the case of Tibullus and Propertius no such strong reasons seem to have existed.

³ Apuleius had won the affection of a rich widow and married her. Her relatives accused him of having used witchcraft in the process, and the 'Apologia' sometimes called the 'de magia' is his self-defence.

⁴ In his choice of a pseudonym the poet strove to find a name connected in some way with poetry. Feminine adjectives derived from epithets of Apollo, patron god of poetry, were especial favorites, e.g. *Lyrcas*, from Apollo Λυκαῖος or Λυκαῖος ; *Delia*, from Apollo Δελῖος ; *Cynthia*, from Apollo Κυνθῖος ; *Leucilla*, from Apollo Λευκαῖος. *Lesbia* and *Corinna* are also connected in the poetry ; the former refers to Sappho, poetess of Lesbos, and the latter is the name of a Greek poetess from Tanagra in Boeotia, who lived in the time of Pindar.

⁵ The identification receives its strongest corroboration from Cat. LXXIX : *Lesbians "pulcher" = Clodius Pulcher*.

Gallus's *Lycoris* are historic characters; Tibullus's *Delia*, though still quite real, partakes slightly of the nature of a poetical apparatus; his *Nemesis* is even less substantial, Propertius's *Cynthia* seems slightly more real, and yet we may doubt whether this is owing to her actuality so much as to the vigor of Propertius's style; and, lastly, Ovid's *Corinna* is scarcely more than a literary fiction.

Cornelius Gallus.

19. **Cornelius Gallus** (B.C. 70–B.C. 27) was born at Forum Iulii¹ (modern Fréjus) in Gaul. At an early age he seems to have made the acquaintance of Vergil, who addresses to him the tenth eclogue (written about B.C. 39), and is said to have originally devoted the last half of the fourth book of the *Georgics* to his praise. It was in fact partly through his instrumentality that Vergil was introduced to Augustus.² After fighting on Augustus's side at Actium, he was appointed to the important position of governor of Egypt. An inscription recently discovered there testifies to his prowess.³ His sudden rise to power and his immoderate success seem to have turned his head,⁴ and he spoke against the emperor, so that the latter was compelled to break off their friendship and to forbid him his court and his provinces.⁵ A trial by the

¹ Over a century later (in A.D. 49) *Agrippa*, the father-in-law of Tacitus, was born in the same town.

² Cf. Probus on Verg., *Buc.*, p. 6, l. K., *insinuatus Augusto per Cornelium Gallum condiscipulum suum*.

³ A trilingual (Egyptian, Greek, and Latin) inscription found on the island of Philæ in 1896. In the Latin and Greek versions he ascribes the credit for everything to himself; in the Egyptian version, to Augustus. The Latin and Greek text and a translation were published by Mahaffy in the '*Athenæum*' of March 14, 1896. Mommsen writes most entertainingly on it in '*Cosmopolis*,' Nov., 1896, p. 544–551.

⁴ He set up statues to himself all over Egypt (cf. the inscription at Philæ), and wrote his deeds on the pyramids (Dio Cass., LIII, 23).

⁵ Suet., *Aug.*, 66: *neque enim temere ex omni numero in amicitia eius afflictis rependitur præter Salvitiorum Rufum, quem ad consulatum usque et Cornelium Gallum quem ad præfecturam Aegypti, ex infima utrinque fortuna provecerat. Quorum alterum res novæ medientem dominandum senatui tradidit, alteri ob ingratum et malivolum animum domo et sociis suis interdixit. Sed Gallo quoque et accusationibus et senatus consultis ad necem compulso, vivit quidem pictura*

Senate followed, wherein he was accused of maladministration in his government as praefectus Aegypti. Finally, in B.C. 27, at the age of forty-three, he committed suicide. His writings have altogether perished, except for a half-line quoted by a writer on geography.¹ The object of his affections was a freedwoman, whose own name seems to have been **Volumnia**; she was an actress (*mima*), and her stage name was **Cythēris**. Gallus's pseudonym for her in his writings was **Lycōris**. Besides Gallus, Marcus Brutus and Antony were her lovers, and the story goes that she left Gallus to follow Antony to Gaul.² He seems to have written in true Alexandrian vein, and to have been greatly influenced in style by Euphoriion,³ whom he admired and whose writings he translated. We may gain an idea of his fondness for mythological apparatus from the book of 'illustrations' which Parthenius dedicated to him.⁴ In spite of the fact that his work has perished, his immediate fame appears to have been very considerable. Ovid⁵ could say of him: *Gallus et Hesperis et Gallus notus Eois, et sua cum Gallo nota Lycoris exit*. Quintilian,⁶ however, with the more refined taste of a later age, found him *durior*.⁷

tanlopere pro se indignantium, ceterum et indacrimavit et vicem suam conquestus est, quod sibi soli non liceret amicis, quatenus vellet, irasci.

¹ Vibius Sequester, p. 11 (Oberl.) (= Baehrens, FPR., p. 336): *uno tellures dividit amne duas*. Many attempts have been made to prove Gallus the author of various extant poems: e.g. in the case of two epigrams from the Greek Anthology (AP., v. 49; xvi. 89), one from the Latin Anthology (Riese, AL., 242 (= Baehrens, PLM., iv. 183); even forgeries have been exploited in his name (cf. four poems published by Riese, AL., 914-917).

² Servius on Verg., *B.*, x. 1: *Gallus amavit Cytheridem meretricem libertam Volumniam, quam, eo spectato, Antonium eandem in Gallias est secuta*. Cf. *de civ. ill.*, 32, 2.

³ Cf. Probus on Verg., *B.*, x. 50: *Euphoriion... cuius in scribendo secutus colorum videtur Cornelius Gallus*.

⁴ Cf. Parthen., *Præf.*: αὐτῷ σοι παρεσται εἰς ἐπη καὶ ἐλεγίας ἀναγεῖν τὰ μάλιστα ἐξ ὁσίων ἁρμόδια.

⁵ *Am.*, i. 15, 29, 30.

⁶ *Inst. Orat.*, x. i. 93.

⁷ Gallus has had the misfortune to serve as a 'clothes-horse' for the exhibition of Roman private life in the well-known book by W. A. Becker, 'Gallus.'

Albius Tibullus.

20. In the case of Gallus, the loss of his writings has deprived us of the best source of knowledge in regard to the details of his life, and had he not been a public character as well as a poet he would have been scarcely more than a name to us, scarcely more than Tigidas for example. The data for the lives of Propertius and Ovid are contained almost exclusively in their works. But the sources for the life of **Tibullus** are the richest, for here we have both what he himself tells us¹ and quite a number of allusions by contemporaries,² and in addition a 'vita,' which probably goes back to the lost work of Suetonius³ 'de viris illustribus,' to the section 'de poetis.'⁴ Prefixed to the 'vita' is an epigram attributed to Domitius Marsus.⁵

'Te quoque Vergilio comitem non aequa, Tibulle,
Mors iuvenem campos misit ad Elisios,
Ne foret, aut elegis molles qui fleret amores
Aut caneret forti regia bella pede.'

'Albius Tibullus, eques Romanus,⁶ insignis forma cultuque corporis observabilis, ante alios Corvinum Messallam oratorem⁷ dilexit, cuius etiam contubernalis Aquitanico bello, militaribus donis donatus est. Ille multorum iudicio principem inter elegiographos obtinet locum. Epistulae quoque eius amatoriae, quamquam breves, omnino utiles sunt. Obiit adulescens, ut indicat epigramma supra scriptum.'

21. Born about the year B.C. 54 in the neighborhood of Rome, probably to the northeast, in the 'regio Pedana.'

¹ Especially in the first, third, and seventh elegies of the first book.

² Hor., *U. I.* 33; *Epi.* I. 4; Ovid., *Am.* III. 12, *Tr.* II. 145; IV. 35, 51.

³ A.D. 75-160. Vahlen regards the 'vita' as of little value.

⁴ This famous section was the source of the 'vita' of Terence, Horace, and Lucan, which have come down to us.

⁵ An epigrammatist and satirist of the Augustan age, who seems to have enjoyed considerable fame in his day and to have stood in close relationship to Augustus and Maecenas. It is, however, at least questionable whether the epigram is his work.

⁶ The MSS. read *eques regalis*, from which Bechrens has ingeniously conjectured *regalis*, corrupted through *r. e gabis* from *R. e Gabiis*, i.e. *(ex)po Romano Gabiis*.

⁷ MSS. *originem*, evidently a corruption.

possibly in the town of **Gabii**,¹ originally possessed of wealth, **Tibullus**, like Vergil and Propertius, seems to have lost a large part of it in B.C. 41, when the farms of Italy were distributed among the veteran soldiers. His passionate love for the country in later life can best be accounted for by supposing that he was born and bred a country lad.² The chief external events of his life are connected with his friendship for Messalla, who was about ten years his senior. Tibullus was indebted to his friendship probably for material support in carrying on a literary career, and certainly for many of the experiences which he chronicles in his verse. He was with Messalla at Actium in B.C. 31, and afterwards started for Asia in his company, but owing to illness at Coreyra was compelled to abandon the project.³ On Messalla's return to Rome, Tibullus, having in the meantime recovered, was able to join him in the expedition to Aquitania in B.C. 28. After the victory at Atax they returned to Rome, and Messalla celebrated his triumph in B.C. 27.⁴

22. If the outward events of **Tibullus's** life were influenced by Messalla, its inward struggles were caused by his love-affairs. He tells us of two of the objects of his love, first of **Delia** (in Book I), and second of **Nemesis** (in Book II), and speaks indefinitely of others. Horace (*C.*, I, 33) refers to one of these under the name of 'Glycera.' As we have already seen, Delia's real name was **Plania**. She seems to have been a simple and beautiful woman in spite of all her superficiality. Nemesis, on the contrary, appears as mercenary and avaricious but extremely fascinating. The characters of the two women are reflected in the manner of Tibullus's love for them. He feels for Delia a sincere affection, capable of rational expression, while Nemesis seems to have aroused in him a fiercer but less enduring passion.

¹ If we accept Bachrens's conjecture *op. cit.* p. xxv. Note 61.

² His love for the country is a fixed, steady preference and not like that of Propertius, merely a desire for relief from the gaiety of the city.

³ Cf. Tib., I, 3.

⁴ Cf. Tib., I, 7.

From the statement of Ovid¹ and the epigram of Domitius Marsus, we learn that Tibullus died almost at the same time with Vergil—that is, toward the close of B.C. 19.

23. **Tibullus** is the most gentle of all the poets of Rome, a man of peace, not of war, a lover of nature and the country, not of fashion and the city, reposeful rather than energetic. The vein of melancholy that runs through his poetry and his tendency to fondle the anticipation of death, in so far as this is not merely the conventional rôle of the elegist, may find their explanation in a weak physical constitution. The real elevation of his love, its almost chivalric nature, and its thoughtfulness for the happiness of its object point to a fundamental purity of character certainly not excelled among the Roman poets of love.

24. **Tibullus** was a thorough aristocrat; exclusive in his intimacies, he occupied probably a higher position socially than any of the poets who were his contemporaries, with the possible exception of Gallus. It is hard to realize that he was looked up to by Horace, who was about eleven years his senior. That Ovid, who was eleven years his junior, should have done so, too, seems natural enough. Horace valued his literary judgment, and Ovid lamented that death put an end to their friendship before it was fully developed. It seems probable that Tibullus knew Propertius, who was five years his junior. Vergil was sixteen years his senior, but the word 'comes' as used in the epigram upon Tibullus's death may indicate that they knew each other. It is notable that he mentions none of these men. Our knowledge of his friendships (except that for Messalla) comes in every case from the other side.²

25. There has come down to us under the name of **Tibullus** a collection of poems arranged in the manuscripts in three

¹ *Tr.* IV, 10, 51.

² This condition of affairs may be purely accidental; some scholars see in it a deeper meaning, an indication of his preëminent social position. But this theory recoils upon itself, for not even Augustus is mentioned by him.

books, which most modern editors have divided into four by cutting the third book into two parts.¹ These poems are the work of at least three writers besides Tibullus. The bond of unity seems to lie in the fact that these authors were all connected with the circle of Messalla. Books I and II are certainly from the pen of Tibullus, and in Book IV poems 2, 3, 4, 5, 6, 13, 14, are also his.² Book I consists of ten poems³ and was published by Tibullus himself, probably about B.C. 27. Book II, which contains six poems, was written later than Book I, and was published by Tibullus's friends after his death.⁴ Of the poems by Tibullus in Book IV, Nos. 2, 3, 4, 5, 6, deal with the love of Sulpicia, and are therefore closely connected with Nos. 7, 8, 9, 10, 11, 12, Sulpicia's own poems.⁵ Finally, in IV, 13 and 14, while rightly ascribed to Tibullus, present no clue as to their date.

26. An examination of the opening poem of either the first or the second book discloses the four *motifs* which are forever recurring in Tibullus's poetry—the eulogy of Messalla, the praises of the country, the expression of love whether incarnate in Delia or in Nemesis, and the veneration for all that is antique and quaint, all that concerns the past, especially the surviving remnants of ancient Roman religious rites and customs. Apart from Tibullus's own natural conservatism, the influence of Augustus is accountable for the last of these themes. His friendship with Messalla, his life in Rome, and the recollection of his boyhood passed on the farm are the sources of the other three. The style is in harmony with

¹ It is undoubtedly to be regretted that this departure from the manuscript 'three-book division' was ever made, but a return to it now as Hider does in his edition, Lipsie, 1886 is still more to be regretted, as introducing a confusion into the system of citation, similar to that which has created such havoc in the case of Propertius.

² The writers of the other poems are discussed below, § 42.

³ The number is scarcely accidental. Vergil had set the fashion with his ten *Bucolics* in B.C. 39, and Horace had published ten *Satires* in B.C. 35.

⁴ The proof of this is found not only in the evidently unpolished character of these six poems, but much more forcibly in a passage of Ovid (*Am.*, III, 2, 55 seq.; see the Note on the passage).

⁵ Cf. below, § 43.

the subject matter. It is simple and direct, at times almost naïve. He is not afraid to use the immemorial common-places of pathos, and yet a certain realistic originality is often apparent. Perhaps the greatest charm of his writing lies in its quaint touches—for example, the soldier illustrating his story by dipping his finger in the wine-drops and drawing a camp on the table,¹ or the grandfather talking ‘baby-talk’ to his grandson.² His vocabulary is small, but carefully chosen. Greek words are few, and colloquial expressions, so common in Catullus, are rare. In his use of verbs he is extremely conservative, using only in their proper and literal meanings many verbs which in his day were frequently employed metaphorically. Tibullus is a master in the art of placing words in such positions as to bring out strong contrasts. To read him without constantly noticing the order of the words is to lose a great part of the beauty of his verse. The structure of the poems is, in the main, simple; there are very few of the complicated responsions so characteristic of Catullus and Horace. Long digressions are not uncommon; occasionally they seem thoroughly irrelevant. The simplicity of his thought is so completely reflected in the mechanism of his expression that he is enabled in a large degree to carry out what is known as the ‘law of the distich,’ i.e. the completion of the sense within the couplet, and the avoidance of running the thought over into the next distich. This very simplicity has proved a bane to him, in that it has rendered the transposition of distichs so easy a matter that many critics have found it more economical of labor to rebuild the poem after their own fashion than to follow the thought of Tibullus and preserve the traditional order.

27. **Tibullus** is more thoroughly Roman and less Alexandrian than either Propertius or Ovid. His writings are almost free from the chief characteristic of Alexandrian poetry, abstruse erudition manifested especially in the heap-

¹ Tib., i, 10, 31.

² Tib., ii, 5, 93.

ing up of mythological parallels. He may thus be said to represent a form of pre-Alexandrian elegy transplanted to Roman soil in much the same way that Horace represents the pre-Alexandrian lyric in Rome. This similarity of attitude may account for the sympathy between them which led Horace to address Tibullus as *candidè iudex*, 'fair-minded critic.' In spite of its gentle unobtrusiveness, his genius did not fail to gain the appreciation of his generation. Ovid, his younger contemporary, says '*donec erunt ignes arcusque Cupidinis arma | discentur numeri, culle Tibulle, tui*.' His glory had not yet departed fifty years later when Velleius Paterculus, referring to him and Ovid, wrote²: *Tibullusque et Naso, perfectissimi in forma operis sui*. More than a century had passed since his death, when that most conservative of literary critics, Quintilian, wrote his famous criticism³: *cuius (= elegiac) mihi tersus atque elegans maxime videtur auctor Tibullus*. This popularity did not, however, continue during the Middle Ages. Apart from an entry in a library catalogue of the ninth century, '*Albi Tibulli libri II*,'⁴ we have no trace of him up to the beginning of the fourteenth century. The first important text is that of Scaliger⁵ and the first really critical edition is that of Lachmann.⁶

Sextus Propertius.

28. Any sketch of the life of **Propertius** is in the main merely the editing of a very fragmentary 'autobiography,' for there is practically no source of information other than his

¹ *Am.*, i, 18, 27.

² *II*, 36, 3.

³ *Inst. Oral.*, X, i, 53.

⁴ Cf. M. Haupt, *Opuscula*, III, 425.

⁵ Paris, 1571 (with Catullus and Propertius). His father, Julius Caesar Scaliger, the physician, gives an opinion of Tibullus which is not devoid of interest (*Poetices*, vi, cap. 7): *non formis illi potius totus est, atque discedens ab se ipso eodem potius gyro concluditur. Verbis enim cunctis, foveis, rura memora, praeda, spicas, sacra tunc saepe tunc multum, non vero vere cultissimus, nec redundans in elegia.*

⁶ B. G. B., 1829.

own writings.¹ Suetonius must surely have treated of him, but scarcely a trace of what he said has been preserved² to us. It is not to be wondered at, then, that the time and place of his birth, and even his name, are disputed. **Sextus Propertius**—for that seems to have been his name³—was younger than Tibullus and older than Ovid. He was born, therefore, after B.C. 54 and before B.C. 43; we may say, roughly, about the year B.C. 49. We have his own testimony that he was born in Umbria,⁴ but no less than four Umbrian towns claim the honor of being his birthplace—Assisi, Mevania, Ameria, and Spello (ancient Hispellum). The question would seem to be settled by Lachmann's brilliant conjectural restoration of IV, 1, 125: *scandentisque Asisi consurgit vertice murus, | murus ab ingenio notior ille tuo*.⁵ Added proof is given in the fact

¹ Cf. especially the last poem of the first book and the first poem of the last book (Prop., I, 22, and IV, 1). On the question whether Propertius should be divided into four books or five, recent editors are about 'tied,' Mueller and Vahlen adopting the five-book system, Bachrens and Rothstein the four-book system. In the interest of uniformity of citation, a speedy decision and agreement are much to be desired. Throughout this edition the four-book division has been employed. This seems to me the only rational one, for it is in agreement with the manuscripts and with the quotation of Nonius (p. 249, Mueller): *Propertius elegiarum lib. III, iam liquidum rebus aura secunabit iter* (= Prop., III, 21, 14. Mueller has, however, inserted the conjecture III in the text). The division into five books by cutting Book II into two parts, between poems 9 and 10, originated with Lachmann. In justification it is maintained (1) that Bk. II of the MSS. is too long (in reply we may equally well say that Lachmann's Bk. II is too short); (2) that poem 10 is addressed to Augustus, hence must have been the opening poem of a book (but this is a dangerous criterion to generalize on); (3) that II, 13, 25, 26 (of the MSS.) speaks of *tres libelli*, an expression which would be more appropriate in Bk. III, but compare my Note on the passage.

² Apuleius's statement that Cynthia's real name was Hostia may be a trace of Suetonius.

³ He calls himself *Propertius* some eight times (II, 8, 17; II, 14, 27; II, 24, 35; II, 34, 93; III, 3, 17; III, 10, 15; IV, 1, 51; IV, 7, 49). *Sextus* rests entirely on the authority of Donatus (*vita Verg.*, 45). The name *Propertius Aurelius Nauta*, which occurs in a number of manuscripts, has a curious history. *Aurelius* seems to have arisen from a confusion in an alphabetically arranged list of authors, by which the *Aurelius* which properly belonged to Aurelius Prudentius came to be connected with Propertius, the name before it on the list. *Nauta* is a misreading of II, 24, 28: *nobilis et quinceis haud ita dives eros*, where *haud ita* was corrupted into *navita*, i.e. *nauta*. The last act of this comedy was reached when certain inscriptions were forged L. AVRELIO PROPERTIO, etc., and SEXT. AVREL. PROPERT, etc. Cf. M. Haupt, *Opuscula*, I, 280.

⁴ Cf. I, 22, 9; IV, 1, 64, 121.

⁵ The MSS. have *asis* (FN) and *axis* (DV); the only objection that can be urged

that there was found at Assisi an inscription to a certain *Passenus Paullus Propertius*,¹ a contemporary of Pliny, whom the latter calls a townsman of the poet.² Propertius was of good provincial family, originally possessed of property, which he lost in the allotment of lands to the veterans in B.C. 41.³ The chief event of his boyhood seems to have been the siege of Perugia, where a relative⁴, Gallus, was killed. Like many another poet since his day he began to study law, but finding it uncongenial gave it up and devoted himself to the pursuit of literature.⁵ Unlike Gallus, Tibullus, and Horace, he does not seem to have taken part in any military campaigns. At the age of fifteen or sixteen he fell in love with a woman named **Lycinna**.⁶ But this fascination was of short duration, and was succeeded in B.C. 30 or 29 by the great passion of his life, his love for **Cynthia**, an attachment which lasted for five years.⁷ Of this Cynthia we know little save that her real name was **Hostia**.⁸ It was

against Lachmann's conjecture is that the first syllable of *Asisium* is usually long, while here it would be short. But in proper names change of quantity is not uncommon (cf., however, Ramsay, *Introd.*, p. xxxv).

¹ *CHL.*, XI. 5405=Dessau, *Inscript. Sel.*, I. 2925: C. PASSENNO C. F. SERG. PAVILO PROPERTIO PLAESO.

² *Plin.*, *Ep.*, VI. 15: *est cui a municipi Propertii atque inter maiores suos Propertium nunciat.*

³ Cf. Prop., IV. 1. 129, 130: *tam tibi cum multi resurgent rura iuveni, abstulit ocellus portica tristis opes*; and II. 34, 55: *adspice nos, cui parva domi fastidia reliquit.*

⁴ Cf. I. 21 and 22. Sellar (*Roman Poets, Horace, etc.*, p. 227) thinks Gallus was his uncle.

⁵ Cf. Prop., IV. 1. 133, 134: *tum tibi parva suo de carnine dictat Apollo, et vetat insano verba iuvare furo.*

⁶ Prop., III. 15. 6, 43.

⁷ Prop., III. 24, 25. Whether the 'five years' includes the periods of separation and estrangement (cf. III. 16, 9) is difficult to decide; it is not, however, of great importance. Plassis (*Études*, p. 224 ff.) thinks that it does; Lachmann (*Prop. Carm.*, Leipzig, 1816, Praef., p. 23 ff.) thinks it does not.

⁸ This statement seems very meagre when contrasted with the detailed accounts usually given in commentaries on Propertius and in histories of Roman literature. But these descriptions are based on material which is doubly untrustworthy, first because much that Propertius tells us may be nothing more than poetic fiction, in which respect, as I have pointed out above (I 18) Cynthia is much less historic than Lachia; secondly, we have no guarantee that Propertius is always referring to Cynthia unless he specifically mentions her name. But her name is mentioned far less often than is supposed, especially

Cynthia that made him a 'stay-at-home' and kept him from accompanying Tullus to Athens'; it was Cynthia that made him write of lovers' quarrels rather than of the glories of Augustus's reign. Yet his success at the latter task, when he attempted it, is so great that we might almost feel as though we owed Cynthia a grudge; but, after all, it was in the man, and if Cynthia had not been there, some Lesbia or Delia or Corinna would have taken her place. The time and the fashion of Propertius's death are unknown to us, but it seems probable that he died about B.C. 16, which is the latest date referred to in his poetry.²

29. It was **Cynthia** who inspired his first book. The 'Cynthia Monobiblos'—for so it seems to have been called³—was published alone about the same time as the first book of Tibullus, B.C. 27,⁴ when the poet was twenty-one or twenty-two years old. It is dedicated to a certain Tullus,⁵ probably the nephew of a Lucius Volcatius Tullus who was consul in

seldom in the latter books (in Bk. I, in 13 poems out of 32; Bk. II, in 12 out of 34; Bk. III, in 2 out of 24; Bk. IV, in 2 out of 11). A case in point, illustrating the danger of neglecting this caution, is the story that Cynthia-Hostia was the grand-daughter of a certain Hostius who wrote an epic, the *Bellum Iliricum*, celebrating the exploits of Sempronius Tuditanus (B.C. 125). The only foundation for this combination is Prop., III. 20, 8: *splendidiatque a docto fuma refulget avo*, but there is no mention of Cynthia's name in the whole poem.

¹ Prop., I, 6.

² In IV. II. 65 there is a reference to the consulship of P. Cornelius Scipio (B.C. 16) and in IV. 6, 77 he probably refers to a victory over the Sigambri in the same year (cf. Note on the passage).

³ This is a fair deduction from the fact that Propertius seems to refer to Bk. I as 'Cynthia' (cf. II. 24, 2: *et tua sit toto Cynthia lecta foro*), and Martial calls it 'Monobiblos Properti,' and writes of it (Mart., XIV. 180: *Cynthia, facundi carmen inersuale Properti, accepit funam, nec minus ipsa dedit*). Finally, the title occurs in some of the MSS. (AF.): *incipit monobiblos Propertii*, etc.

⁴ This date may be arrived at in two ways: First, in II. 3, 34 he says Bk. II appeared within a very short time after Bk. I; but Bk. II can be dated, as is shown below, at the end of B.C. 27 or the beginning of B.C. 26; accordingly, Bk. I was written in B.C. 27. Second, the date of Bk. III is almost certainly B.C. 22 (see below); but in III. 24, 23 he speaks of his passion for Cynthia having lasted five years. It began therefore in B.C. 27; and Bk. I, which was written at the beginning of this relationship, must be dated about B.C. 27.

⁵ The opening and the closing poems of the book are dedicated to him, and in addition poems 6 and 14. For the details of his life, cf. Note on I. I. 9.

B.C. 33. Propertius seems to have been almost unknown,¹ and in the last poem he introduces himself to the public. If he wrote the book with the desire to become known, his wish was abundantly fulfilled, for it won him the friendship and patronage of Maecenas, through whom he came into touch with Augustus. Shortly after this, probably in the same year, he published a second book.² Five years later (B.C. 22 or 21)³ came the third book. The relationship to Cynthia is past; she begins to play a very minor part in his poetry, and he turns to more earnest themes. About the same number of years passed between this and the last book. During this interval he was devoting himself to the study of Roman customs. The last book, containing the results of these investigations, was published about B.C. 16,⁴ most certainly during the lifetime of the poet, as the special introductory poem conclusively proves. Cynthia has passed out of his life; the fiction is nearly dead, as well as the woman who incorporated it; she is mentioned only à propos of a comic recollection, in poem 8, and of the appearance of her ghost, in poem 7.

30. If **Propertius's** writings had perished, and we were, as in the case of Gallus, dependent on what his contemporaries and successors told us of him, we should be greatly at a loss, for among all the writings of his contemporaries his name occurs only in Ovid.⁵ On the other hand, he himself mentions contemporary poets, apart from his friends Ponticus and Bassus, only in one place,⁶ and there, of those who were

¹ He mentions, however, among his associates, Ponticus and Bassus, two friends of Ovid. Cf. Ovid, *Tr.*, IV, 15, 47, 48; *Ponticus heroo, Bassus quoque clarus iambis dulcia cunctis membra fore mihi.*

² II, 34, 91 refers to the poet Gallus, who died in B.C. 27, as *maior mortuus*, hence the book must have been published at the end of B.C. 27 or the beginning of B.C. 26.

³ III, 11 is on the death of Marcellus, which occurred in B.C. 23.

⁴ Cf. Note 125, above. Accordingly, the dating of the four books may be summarized as follows: Bk. I, circa B.C. 37 (cf. II, 3, 3, 4; III, 24, 23); Bk. II, circa B.C. 27-26 (cf. II, 34, 91); Bk. III, circa B.C. 22 (cf. III, 11); Bk. IV, circa B.C. 16 (cf. IV, 11, 65 and IV, 6, 77).

⁵ *Tr.*, IV, 15, 45, 53; V, 1, 17; cf. II, 465.

⁶ II, 34, 61 ff.

strictly contemporary, only Gallus and Vergil. He never mentions Tibullus or Horace or Ovid, and yet he must have known them. The absence of Tibullus's name is scarcely surprising. The two men were too different in their literary tastes to have had much sympathy, and Tibullus was too great a personage to be intimate with Propertius, and too small to be his patron; besides, he belonged to Messalla's circle, and Propertius to that of Maecenas. With Ovid and Horace the case is different. Propertius's friends, Ponticus and Bassus, were also friends of Ovid; and Ovid boasts expressly of being intimate with him, and hearing him read his elegies¹; and that he was well acquainted with his verse Ovid's own works show.² The difference in age may help to account for Propertius's silence, for when he wrote II. 34, Ovid was only sixteen years old, and could hardly be mentioned in the company of Vergil and Gallus. The absence of all references to each other in Horace and Propertius has always been a puzzle, and has given rise to some strange theories. They were undoubtedly acquainted, belonged, in fact, to the same circle—that of Maecenas. The simplest and more likely explanation seems to be that they were not attracted to each other: their characters were very different, and they had little else but their patron in common. It was Horace's task to introduce the older, more classical poetry of Greece to Roman audiences, while Propertius boasted of being the Roman Callimachus. The strangest suggestion is that Propertius was the bore the encounter with whom is the theme of one of the most clever of Horace's satires³; but aside from the inherent improbability, Propertius was only about fourteen years old when this book of satires was published. It

¹ *Tr.*, IV. 10. 45: *saepe suos solitus recitare Propertius ignes iure socialitii, quo mihi iunctus erat.*

² Cf. especially A. Zingerle, *Ovid und seine Vorgänger*, Innsbruck, 1869.

³ *Sat.*, I. 2. This suggestion was first made by Vulpinus in the eighteenth century. For a criticism of it, cf. Palmer's edition of the Satires, p. 219.

is barely possible that Horace had Propertius in mind when he wrote *carmina compono, hic elegos*.¹

31. The composition and publication of **Propertius's** four books extended over more than ten years. Accordingly, it is quite natural that they should show a decided development, and that the boy of twenty who wrote the first book should have sounded a different note from the man of thirty who wrote Book IV. This development can be traced not only in the style, but even more obviously in the choice of subject matter. The theme of the first book is love: every one of its twenty-two poems sings of it except the last two, XXI being addressed to his uncle and XXII being about himself. The second book is not very different, except that in two poems (I and X) he seems to feel that an apology is necessary, and in XXXI, the description of the Palatine temple of Apollo, we have the first indication that he was interested in the national greatness of Rome. These first two books were published so close together that we could expect no great development, but the last two books present a different picture. In Book III the influence of the five-year interval is unmistakable. His admiration for Rome's national glory has begun to demand expression: III, 4 is on the Parthian expedition; III, 11 is on the triumph over Cleopatra, and III, 22 is in praise of Italy. The sorrows of others are becoming his own; the death of Marcellus calls forth III, 18; that of Paetus III, 7; and even when he deals with his own affairs, it is in quite a different spirit from that manifested in the first two books. He cheerfully plans a trip to Athens, III, 21, and jokingly deplores the loss of his writing-tablets, III, 23, with almost as much flippancy as Ovid. After the lapse of another five years comes Book IV, whose opening poem contains the programme for the fulfilment of his new ideal, to describe the old sacred places of Rome and tell

¹ *Ep.*, II, 2, 91. Cf. J. P. Postgate, *Select Elegies of Propertius*, p. XXXII. As this epistle was written about B.C. 18, Propertius would have been over thirty years old at the time.

their stories.¹ An old image of Vertumnus in the Vicus Tuscus calls out IV, 2; Tarpeia, the heroine of the Tarpeian Hill, is woven into a romance in IV, 4; the Palatine temple of Apollo, already the subject of one poem (II, 31), is again treated in IV, 6; certain peculiar rites obtaining at the great altar of Hercules in the cattle-market is the theme of IV, 9; and IV, 10 tells the story of the Spolia Opima and explains why Jupiter was called Feretrius. As in the third book, the people about him are of interest to him: IV, 3 is a letter of a certain Arethusa to her husband Lycotas; and IV, 11 is a sublime elegy on the death of Cornelia. In the whole book there are but three poems (5, 7, 8) which remind us of the first two books.

32. **Propertius** repeatedly professes himself a follower of Callimachus and Philetas,² but inasmuch as their poetry has not been preserved we can scarcely hope to institute a comparison, unless Egypt shall restore to us some of their writings. His indebtedness to his predecessors in Rome is difficult to trace, especially in regard to Catullus³ and Tibullus.⁴ There are several instances in which his phraseology seems to have been influenced by Vergil,⁵ and we are still more often reminded of Horace.⁶ The style of Propertius impresses one with a great sense of power; it seems as though he might have accomplished almost anything. But the power is un-

¹ He is in this the forerunner of Ovid in the 'Fasti,' but Ovid's principle of arrangement is chronological (in this he may be following the *Mēnes* of Simmias of Rhodes), while that of Propertius is topographical.

² The references are given above, § 7.

³ Cf. especially H. Magnus in Fleckeisen's *Jahrbücher*, cxv, 418.

⁴ Cf. A. Zingerle, *Ovid und seine Vorgänger*.

⁵ Cf. M. Rothstein in *Hermes*, xxiv, 1. The principal parallels are: Prop., III, 13, 41: *digne deaeque omnes, quibus est tutela per agros*; and Verg., *G.*, I, 21: *digne deaeque omnes, studium quibus arva teneri*; Prop., III, 24, 15: *ecce coronatae portum tetigere carinae*; and Verg., *G.*, I, 303, 304: *cei pressae cum iam portum tetigere carinae | poppibus et laeti nautae imposuere coronas*; and, in general, Prop., III, 5, 25-46, and Verg., *G.*, II, 475-486.

⁶ The most striking instances are: Prop., II, 24, 17: *hoc erat in primis*; and Hor., *S.*, II, 6, 1: *hoc erat in votis*; Prop., III, 23, 23: *i puer et citus haec aliqua propono columna*; and Hor., *S.*, I, 10, 100: *i puer atque meo citus haec subscribe libello*; and, in general, Prop., III, 2, 17-22, and Hor., *C.*, III, 30, 1-5.

controlled ; no reasonable restraint is put upon it ; its only hindrance is the great mass of mythological learning with which he weights himself down. This mythological tendency is his greatest curse. But here we must not be unjust to him, and must distinguish between the quality and the quantity of his mythological allusions. It is customary to take him to task in both these respects, but only in the matter of quantity is there just ground for complaint, while the quality of his allusions, their recondite character, ought not to be emphasized in the indictment against him. That the public, for whom he wrote, were acquainted with these lesser versions of the myths may be most easily seen by examining the subjects represented in the paintings at Pompeii—paintings intended for the decoration of the living-rooms.

33. Perhaps **Propertius's** rarest gift was his power of using words. For him, as for Carlyle, language was still warm from the making ; it was there to be twisted into new shapes, and old-fashioned words fitted with new meanings. Another great secret of his power lies in his economical use of materials to produce dramatic effects. His is the poetry of suggestive allusion, the expression of an age which was suffering from hyperculture, to whom all chords were familiar—all poetic metaphors, truisms, and platitudes. His poems fairly bristle with suggestions the carrying out of which is left to the reader. But even this was abused ; so that a too great conciseness and an uncomfortable abruptness resulted. What Macaulay said of Thucydides is true of him—to understand him we need a commentary rather than a lexicon.

34. To appreciate the character of **Propertius** we must think of him as a hot-blooded, affectionate Italian, dying at the age of thirty-three, never having reached his full development, hampered by falling too early a prey to the allurements of a woman older than himself, living in abject slavery to one who taught him to be untrue to her by being untrue to

him. Add to this the picture of a thin, wan face, a small stature, a sickly body, a nervous disposition, a constant dread of premature death, a mood wavering between the ecstasies of a seething passion and a melancholy which drove him to dictate his epitaph and give directions for his funeral.

35. **Propertius's** genius was not unappreciated. Ovid¹ praises him as *tener* and *blandi oris*, Martial,² to be sure, dubs him *lascivus*, but calls him *facundus* as well, and Quintilian.³ Martial's contemporary, tells us that there were those who preferred him to all other elegists. The best proof of his immediate popularity is found in the frequent recurrence of quotations from him in the inscriptions of Pompeii.⁴ He was too obscure a writer to find favor in the Middle Ages, and the first reference to him in modern times is by Petrarch, who possessed a manuscript of him.⁵ As in the case of Tibullus, Scaliger⁶ produced the first notable edition and Lachmann⁷ the first critical text.

Publius Ovidius Naso.

36. Of all Roman writers, Cicero and **Ovid** are most given to speaking of themselves. Accordingly we know more about the details of the life of Ovid than of any other Roman, with the single exception of Cicero. Apart from constant references to himself in his other works, he has given us in the 'Tristia'⁸ a formidable poetical autobiography of over a hundred verses. He was born March 20, B.C. 43, at Sulmo in the territory of the Paeligni.⁹ His parents,

¹ A. A., III, 323; *Tr.*, v, 1, 17.

² VIII, 73, 1; XIV, 189.

³ *Inst. Orat.*, X, 1, 93.

⁴ Cf. CIL., IV, 1894 = Prop., IV, 5, 47 ff.; 1850 = Prop., III, 16, 13 ff. With 1520 (= Buecheler, A.L., II, 354), cf. Prop., I, 1, 5; and with 1118 add. p. 203 (= Buecheler, A.L., 952), cf. Prop., III, 23, 6.

⁵ Cf. M. Haupt, *Opusc.*, I, p. 277 ff.

⁶ Paris, 1577 (with Catullus and Tibullus).

⁷ Leipzig, 1816, with commentary. Text only, Berlin, 1829.

⁸ IV, 10.

⁹ *Tr.*, IV, 10, 6: *cum cecidit fata cecidit uterque pater*; cf. below, § 43.

well-to-do people of equestrian rank, had an older son who died at the age of twenty. Ovid's poetical gifts showed themselves when he was still very young, and he says that when he studied rhetoric his speeches ran into verse.¹ His parents destined him for a public career, and to this end he began to study law, but after holding certain minor offices, the lowest steps in the 'cursus honorum,'² he abandoned this pursuit and devoted himself exclusively to poetry. At some time during these early years he made a foreign tour in company with Macer³ to Athens, Sicily, and Asia Minor. After being twice married and twice divorced, he married Fabia, a widow with a daughter, who was faithful to him to the end. We hear of but one child of his own, a daughter, who was herself twice married. After enjoying a marvellous popularity as a poet for nearly thirty years, he was suddenly, in A.D. 8, banished by Augustus's decree to Tomis on the Black Sea, not, however, as 'deportatus,' but only as 'relegatus,' so that his property was not confiscated, but he fell into such disrepute that all his writings were removed from the public libraries of Rome. The cause of this banishment was, on his own assertion, 'duo crimina, carmen et error.' The 'carmen' was the 'Ars Amatoria,' but as this had been written some ten years before, there must have been another and immediate cause. The second and direct cause, the 'error,' has always been somewhat of a mystery. It seems to have been a personal, not a political, offence against Augustus, and it was in what he had seen⁴ that his wrong-doing lay. It has been conjectured, with a high degree of probability, that his banishment was connected with a court scandal, the

¹ Sen., *Conto.*, II. 10, 8: *cratio cives iam tum nihil aliud poterat cideri quam solutus carmen.*

² He was twice a 'XX vir': once a 'III vir capitalis' and once a 'X vir stitibus indicandis' 1, and besides this, a member of the Centumviral court and a civil judge.

³ This Macer is to be distinguished from Aemilius Macer, the didactic poet and friend of Vergil.

⁴ *Tr.*, II. 193: *cui aliquid vidi, cui noxia lumina feci.* *Tr.*, III. 5, 49: *in scia quod crimen videbat lumina plector | peccatumque oculos est habuisse meum*; and *Tr.*, III. 6, 27: *ne brevis nec tutum, quo sua mea, dicere, casu | lumina funesti conscia facta mali.*

intrigue of Augustus's grand-daughter Julia with Decimus Silanus. Julia was banished in the same year, and Silanus went of his own accord into exile. For about nine years Ovid lived at Tomis, dividing his time between writing lamentations to his friends at home and appeals to the emperor for pardon and the more healthful occupation of studying the language and the customs of the natives.¹ Once it seemed not impossible that he would be recalled, but just then Augustus died, and from Tiberius he could hope for nothing.² In A.D. 18 he died, and was buried at Tomi.

37. **Ovid's** literary career extended over a period of about forty years. His love-poetry belongs to the first two decades, the time between B.C. 19 and A.D. 1 or 2, or, measured in years of his own life, between the age of twenty-four and forty-four. To the next decade, the first of the Christian era, belong his mythological poems, the 'Metamorphoses' and the specifically Roman 'Fasti.' This period was cut short by his banishment, which gave the tone to the poetry of his last period, his letters from exile—the 'Tristia' and the 'Ex Ponto,' the works of a broken man in a premature old age.

38. We are interested here in the poetry of the first period. Five works of erotic poetry have been preserved from his pen; arranged in chronological order, they are the 'Amores,' the 'Heroides,' the treatise 'De Medicamine Faciei,' the 'Ars Amatoria,' and the 'Remedia Amoris.' It is with the first of these that we have to do. The 'Amores,' in its original form of five books, seems to have been the poet's earliest published work. Later, after writing the 'Heroides,' he revised it, reducing it to three books.³ It is this second edition in three books that has come down to us. The

¹ He even wrote poems in the language—had they been preserved to us, they would be more valuable, considered from a philological standpoint, than all of his writings that have come down to us.

² P., iv. 6, 15, 16: *cooperat Augustus deceptae ignoscere culpae | spem nostram terras deseruitque simul.*

³ Cf. the introductory epigram. *Am.*, ii, 18, 21 refers to the *Heroides* as already finished.

earliest date which can be extracted from any of the poems in the extant collection is that for III, 9, written shortly after Tibullus's death (B.C. 19). On the other hand, the whole collection in the second edition was published before the 'Ars Amatoria,' i.e. before B.C. 2 or 1.¹

39. The heroine of Ovid's verse is **Corinna**, but Corinna is as different from Delia or Cynthia as the poetry that sings her praises is from that of Tibullus or Propertius. The 'Amores' is the product of art, not of feeling, and though there may well be a certain foundation of fact, it is in the main fanciful, and contains abundant recollections of motifs that are common in Greek epigrams and in the late comedy, as well as in the verse of Tibullus and Propertius. In like manner, Corinna was a lay-figure rather than flesh and blood. The difficulty that contemporaries experienced in discovering her identity is thus easily comprehended.

40. The 'Amores' presents us with the starting-points for almost all of Ovid's late development. Thus, the poem on the 'races' (III, 2) contains in embryo the 'Ars Amatoria,' the soliloquy of the river (III, 6) is the germ of the 'Metamorphoses,' and the account of the festival of Juno at Falerii (III, 13) is the forerunner of the 'Fasti.' In point of style the 'Amores' is worthy of comparison with any of his other works; his later writings, those from Tomi, are greatly inferior. Outwardly, but only in what concerns the external form, he is a follower of Tibullus; there is the same striving after smoothness and perfection of metre, in which, however, Ovid is even more successful. His fondness for the elegiac metre needs no stronger attestation than the fact that he used it almost constantly, except in the 'Metamorphoses,' even in a poem like the 'Ibis,' where iambs were properly in order, or in the 'Fasti,' where we should certainly expect hexameters. He is especially fond of dactyls, and devotes

¹ While engaged in writing the 'Amores' he was also at work on the 'Ars Amatoria,' cf. *Ann.* II, 68, 19: *quod fecit, aut cetera tunc profecturus Amoris*. But the 'Amores' was published first; cf. I, 1, III, 343: *Ecce, Cecile quos A. post Amorem*.

great care to the end of the verse. The 'fatal fluency' is less manifest in the 'Amores' than in his later works.

41. If we may trust his own accounts, **Ovid's** life in Rome up to his banishment was one of almost unparalleled popularity. He enjoyed the patronage of Messalla, the acquaintance of Tibullus, and the friendship of Propertius, in addition to that of minor poets—Macer, Ponticus, Bassus, and others. His morals were probably not beyond reproach; he finds it necessary to defend himself against the charge that the character he gave himself in his writings was his actual one in real life.¹ In things spiritual he is thoroughly irreverent; his own religious views were an extreme rationalistic utilitarianism—*expedit esse deos, et, ut expedit, esse putemus*.² In some respects he reminds one of Byron. The great popularity of Ovid is, as in the case of Propertius, attested by the inscriptions of Pompeii. It was on his power as a love-poet that Ovid's reputation among his contemporaries and immediate successors rested. If we are more apt to think of him primarily as the author of the 'Metamorphoses,' that is only the survival of a preference felt by the Middle Ages. Velleius Paterculus³ mentions him along with Tibullus as *perfectissimi in forma operis sui*, while the staid and respectable Quintilian⁴ applies to him twice the same adjective that Martial uses of Propertius—*lascivus*.

Minor Elegists of the Augustan Age.

42. Besides our knowledge of these four great masters, and the possession of the poetry of all but the first, there have come down to us certain minor productions in the elegiac metre, which, though their authorship is unknown, seem for the

¹ *Tr.*, II, 354.

² *A. A.*, I, 637.

³ II, 36, 3.

⁴ *Inst. Orat.*, X, 1, 88: *lascivus quidem in herois quoque Ovidius et nimium amator ingenii sui, laudandus tamen in partibus*. *Ibid.*, 93: *Ovidius utroque* (i.e. Tibullus and Propertius) *lascivior*.

most part to belong to the Augustan age. The first of these collections is the 'Priapea,'¹ poems in honor of Priapus, the god of gardens and fertility, whose worship had been imported into Rome from Lampsacus on the Hellespont. An individual with rather perverted literary taste seems to have made a collection of these poems, copying them from the walls of the shrines of Priapus, some time in the first century of our era.² Eighty poems have been preserved to us in this fashion, besides five through other channels. Thirty-four out of the collection of eighty, and two out of the other five, or thirty-six out of the collection of eighty-five, are in the elegiac metre. They are, however, more akin to the epigram than to the elegy, and scarcely concern us here. The poems in the other two collections were attracted by the magnetic power of two great names: they are known as the 'Pseudo-Vergiliana' and the 'Pseudo-Tibulliana,' because they have been preserved to us under the shadow of the names of Vergil and Tibullus respectively. The so-called Pseudo-Vergiliana³ is a considerable collection of poems of various degrees of authenticity, from those which are certainly by Vergil down to those which were written long after his death. We are concerned only with those in the elegiac metre, namely, the 'Copa' and Nos. 1, 6, 9-14 of the 'Catalepta.' The 'Copa' is a genuine elegy; its authorship is very uncertain, but it is not impossible that Vergil wrote it. The 'Catalepta' partake rather of the nature of epigrams.⁴ The last and, from our point of view, most important collection is the 'Pseudo-Tibulliana,' in which all the poems,

¹ Best edition by Buecheler in his *Priapeus*, ed. min., p. 131 ff. (Berlin, 2d ed., 1895); also printed in Buchrens, *PLM.*, i. p. 54 ff. (with a good introduction).

² Cf. the second of the epigrams which the editor prefixed to his collection, ll. 9, 10: *ex priapii sacris et libris, quod odiosius / tampli periclitibus tibi restaret.*

³ Published in Ribbeck's editions of Vergil, in both the larger and the smaller (Teubner Text) edition, and also in Buchrens, *PLM.*, II.

⁴ Of the elegiac poems, Nos. 9, 13, and 14 are not by Vergil, while the others may well be his. If we could prove that Nos. 6 and 10 were by him, it would be especially interesting, because they show strong traces of the influence of Catullus.

with the exception of the 'Panegyricus,' are written in the elegiac metre. They belong, all of them, to the circle of Messalla, and are, accordingly, from the Augustan age.

43. We have already seen that, of the four books which pass under his name, Tibullus is the author of I and II and of IV, 2, 3, 4, 5, 6, 13, 14.¹ It remains to discuss the authorship of Book III and of Book IV, 7, 8, 9, 10, 11, 12. The author of the third book is a man who calls himself **Lygdamus**.² We know nothing certain of him except what he tells us of himself, that he was born in B.C. 43.³ **Neaera**, the subject of his verse, is a pseudonym, not, as in the case of the other elegists, for his mistress, but for his wife, from whom he is divorced. The poems are an attempt to bring about a reconciliation. Lastly, IV, 7, 8, 9, 10, 11, 12, is a series of love-letters, coming from the hand of a woman, **Sulpicia**, and addressed to a certain **Cerinthus**. Sulpicia is the niece of Messalla, being the daughter of Servius Sulpicius⁴ and Messalla's sister Valeria. Who Cerinthus was is not known, though an attempt has been made to identify him with Cornutus of II, 2 and 3.⁵ There were undoubtedly many

¹ IV, 1, the panegyric on Messalla, does not concern us here, as it is neither by Tibullus nor in the elegiac metre.

² This is in all probability a fictitious name, and may have been chosen to symbolize his dependence upon Tibullus—*λύγδαμος* from *λύγδος* = *albus* (cf. *Albius* Tibullus).

³ Cf. III, 5, 17, 18: *natalem primo nostrum videre parentes / eum cecidere fato consul uterque pari*. Ovid, who was born in the same year, uses in part identically the same words (cf. *Tr.*, IV, 10, 6) to indicate the date of his own birth. As the 'Tristia' was not published till A.D. 12, it is usually considered that the expression was originated with Lygdamus and borrowed by Ovid (the identification of Ovid and Lygdamus, which has been suggested as another way out of the dilemma, is absurd). The fact that the lines in Lygdamus which precede and follow this statement also recur in Ovid tends to render the situation even more complicated (Lygd., v. 16 = Ovid, *A. A.*, II, 670; Lygd., 19, 20 = Ovid, *Am.*, II, 14, 23, 24). It is at least possible that Lygdamus is the plagiarist in all three cases, and that Ovid had used the phrase preserved in *Tr.*, IV, 10, 6, in some earlier work which has been lost; for instance, in the first edition of the 'Amores.' From this earlier source Lygdamus would have obtained it.

⁴ This Servius Sulpicius seems to be identical with the man mentioned by Cicero *pro Murena*, 26, 54; by Horace, *S.*, I, 10, 86; by Plin., *Ep.*, V, 3, 5, in his list of poets of lighter vein; and, perhaps, by Ovid, *Tr.*, II, 441. On his marriage to Valeria and her relationship to Messalla, cf. Hieronym, *adv. Iovin.*, I, 46.

⁵ This identification is, however, far from certain: the fact that some interpolated

other elegies written in this same period, but they are irretrievably lost. Either then or a little later those elegies were produced which, Suetonius¹ tells us, were passing in his day falsely under the name of Horace. Whether Horace ever wrote elegies is a question that cannot be answered.

Post-Augustan Elegy.

44. The history of the Post-Augustan elegy can be told in a few words. It is, perhaps, owing to the influence of Ovid that the elegiac metre begins to be used in all kinds of poetry, not only in epigrams but in didactic poems, in riddles and in all sorts of fancy versifying. Aside from this, however, we have a number of genuine elegies whose writers are unknown and the names of a number of writers whose elegies have perished. In only one case have we any considerable collection of elegies the authorship of which is known. To the class of ἀδέσποτα, or anonymous writings, belong the 'liber nucis'² (the plaint of the nut-tree) and the 'consolatio ad Liviam,'³ both of which have been without foundation attributed to Ovid, the two elegies 'ad Maecenatem,'⁴ and the one on 'Spes.'⁵ They belong, all of them, to the first century. Over against these anonymous verses may be set three authors

MSS. read Cerinthus instead of Cornutus in Bk. II proves only that the correctors identified the two; and the etymological argument, Cornutus = Cerinthus, cornu = κερας, is very specious. On the other hand, the argument against identification based on the fact that in that case he would be addressed in the one place by his real name, in the other by a pseudonym, is worthless. If the two be the same, Bk. II, 2, which portrays a happy married life, must have been written later than Bk. IV, and at that time concealment by the use of a pseudonym was no longer necessary. As far as the chronology of Tibullus's writings is concerned, there is no difficulty in supposing that his share of Bk. IV was written earlier than Bk. II.

¹ Sueton., *vita Horat.*, p. 47 (Reiff): *reversus in naves meas et elegi sub titulo eius et epistola post artem quasi commentandis se Maecenati, sed utique falsa poëta, nam elegi vulgares epistola etiam obscura, pro ratio utriusque translatior.*

² Published by Bachrens, PLM., p. 90, and with a critical commentary by Wilamowitz in *Commentar. Mommsen.* p. 330.

³ Sometimes called the 'epicedium Deuse.' Published by Bachrens, PLM., I, p. 104, and by M. Haupt, *Episculae*, I, p. 315.

⁴ Published by Bachrens, PLM., I, p. 125, and by Riess, AL., I, 779.

⁵ PLM., IV, p. 65; AL., I, 415.

whose elegies have been lost—**Arruntius Stella**, **Passenus Paulus**, and the younger **Pliny**, all three of whom lived under Domitian and Trajan. Arruntius Stella,¹ the friend of Statius and Martial, sang of his lady-love, a rich widow of Naples. We cannot judge of his poetry, but Martial² applies to him the adjective *facundus*, which he used also of Tibullus. Passenus Paulus, the descendant and imitator of the poet Propertius, whose townsman he was and whose name he bore, is known to us only from the writings of his friend Pliny³ and from an inscription, which, however, contains merely his name.⁴ The third of the names is that of Pliny himself. With him, however, the writing of elegies was at best a mere pastime.⁵ Finally, in the middle of the sixth century there stands a solitary figure, that of **Maximianus**, commonly called the Etruscan, whose elegies have been preserved, and who, while he is far from being a great writer, is decidedly superior to his surroundings.⁶

¹ Consul Suffectus in A.D. 101. The widow's real name was *Violentilla*; he called her *Asteris*; Martial calls her *Ianthis*. Statius and Martial both celebrate his marriage to her, each in thoroughly characteristic ways: Statius by a great 'epithalamium' (*Silv.*, i, 2), Martial by an epigram (*VI*, 21).

² *xii*, 3, 11.

³ Cf. *Plin.*, *Ep.*, vi, 15, 1: *Passenus Paulus, splendidus eques Romanus et in primis eruditus, scribit elegos. Gentilicium hoc illi: est enim municeps Propertii atque etiam inter maiores suos Propertium numerat*; and *Ep.*, ix, 22: *vir est optimus, honestissimus, nostri amantissimus, præterea in litteris reteres accumulatur, exprimit, reddit, Propertium in primis, a quo genus ducit, vera suboles, eoque simillima illi in quo ille præcipuus. Si elegos eius in manum sumpseris, leges opus tersum, molle, iucundum, et plane in Propertii domo scriptum.*

⁴ The inscription has been quoted above; see Note on § 28.

⁵ Eight couplets have been preserved in *Ep.*, vii, 9, 11. In another letter (*Ep.*, vii, 4) he gives an amusing account of trying his hand at various metres, among them the elegiac, to while away an enforced stay on a small island: *cum e militia rediens in Icaria insula ventis delinere, Latinos elegos in illud ipsum mare ipsamque insulam feci, expertus sum me aliquando et heroæ, hendecasyllabis, etc.*

⁶ His poems are in Bachrens, *PLM.*, v, p. 316, and have also been edited separately by M. Petschenig (Berlin, 1890). A new critical edition, with explanatory commentary by R. Webster, will appear shortly. Curiously enough, the first editor, Pomponius Gauricus (Venice, 1501) asserted that Cornelius Gallus was their author—another of the vain attempts to find something from the pen of Gallus.

SELECTIONS FROM THE ELEGIAC POETS.

ALBII TIBULLI

LIBER PRIMVS.

I.

Divitias alius fulvo sibi congerat auro
et teneat culti iugera multa soli, *Virg. Æl. l. 70. tam culta novalia miles hat*
quem labor adsiduus vicino terreat hoste,
Marta cui somnos classica pulsa fugent :
me mea paupertas vita traducat inertī. 5
dum meus adsiduo luceat igne focus.
ipse seram teneras maturo tempore vites
rusticus et facili grandia poma manu :
nec Spes destituat, sed frugum semper acervos
præbeat et pleno pingua musta lacu. 10
nam veneror, seu stipes habet desertus in agris
seu vetus in trivio florea sarta lapis :
et quodcumque mihi donum novus educat annus,
libatum agricolæ ponitur ante deo.
flava Ceres, tibi sit nostro de rure corona 15
spicea, quæ templi pendeat ante fores :
pomosisque ruber custos ponatur in hortis,
terreat ut saeva falce Priapus aves.
vos quoque, felicis quondam, nunc pauperis agri
custodes, fertis munera vestra, Lares. 20

tum vitula innumeros lustrabat caesa iuvencos :
 nunc agna exigui est hostia parva soli.
 agna cadet vobis, quam circum rustica pubes
 clamet 'io messes et bona vina date.'
 iam modo iam possim contentus vivere parvo
 nec semper longae deditus esse viae,
 sed Canis aestivos ortus vitare sub umbra
 arboris ad rivos praetereuntis aquae.
 nec tamen interdum pudeat tenuisse bidentes
 aut stimulo tardos increpuisse boves,
 non agnamve sinu pigeat fetumve capellae
 desertum oblita matre referre domum.
 at vos exiguo pecori, furesque lupique,
 parcite : de magno praeda petenda grege.
 hic ego pastoremque meum lustrare quot annis
 et placidam soleo spargere lacte Palem.
 adsitis, divi, nec vos e paupere mensa
 dona nec e puris spernite fictilibus.
 fictilia antiquus primum sibi fecit agrestis
 pocula, de facili composuitque luto.
 non ego divitias patrum fructusque requiro,
 quos tulit antiquo condita messis avo :
 parva seges satis est, satis est, requiescere lecto
 si licet et solito membra levare toro.
 quam iuvat innites ventos audire cubantem
 et dominam tenero continuisse sinu
 aut, gelidas hibernus aquas cum fuderit Auster,
 securum somnos imbre iuvante sequi !
 hoc mihi contingat : sit dives iure, furorem
 qui maris et tristes ferre potest pluvias.
 o quantum est auri pereat potiusque smaragdi,
 quam fleat ob nostras ulla puella vias.
 te bellare decet terra, Messalla, marique,
 ut domus hostiles praeferat exuvias :
 me retinent victum formosae vincla puellae,
 et sedeo duras ianitor ante fores.

25

30

35

40

45

50

55

non ego laudari curo, mea Delia : tecum
 dum modo sim, quaeso segnis inersque vocer.
 te spectem, suprema mihi cum venerit hora,
 te teneam moriens deficiente manu. 60
 flebis et arsuro positum me, Delia, lecto,
 tristibus et lacrimis oscula mixta dabis.
 flebis : non tua sunt duro praeccordia ferro
 vineta, neque in tenero stat tibi corde silex.
 illo non iuvenis poterit de funere quisquam 65
 lumina, non virgo, sicca referre domum.
 tum Manes ne laede meos, sed parce solutis
 crinibus et teneris, Delia, parce genis.
 interea, dum fata sinunt, iungamus amores :
 iam veniet tenebris Mors adoperta caput, 70
 iam subrepet iners aetas, nec amare decebit,
 dicere nec cano blanditias capiti.
 nunc levis est tractanda Venus, dum frangere postes
 non pudet et rixas inseruisse iuvat.
 hic ego dux milesque bonus : vos, signa tubaeque, 75
 ite procul, cupidis vulnera ferte viris,
 ferte et opes : ego composito securus acervo
 despiciam dites despiciamque famem.

II.

Ferreus ille fuit, qui te cum posset habere, 65
 maluerit praedas stultus et arma sequi.
 ille licet Cilicum victas agat ante catervas,
 ponat et in capto Martia castra solo,
 totus et argento contextus, totus et auro,
 insideat celeri conspiciendus equo, 70
 ipse boves mea si tecum modo, Delia, possim
 iungere et in solito pascere monte pecus :
 et te dum liceat teneris retinere lacertis,
 mollis et inculta sit mihi somnus humo.

quid Tyrio recubare toro sine amore secundo prodest, cum fletu nox vigilanda venit ?	75
nam neque tum plumae nec stragula picta soporem nec sonitus placidae ducere posset aquae.	
num Veneris magnae violavi numina verbo, et mea nunc poenas in pia lingua luit ?	80
num feror incestus sedes adiiisse deorum sertaque de sanctis deripuisse focis ?	
non ego, si merui, dubitem procumbere templis et dare sacratis oscula liminibus,	85
non ego tellurem genibus perrepere supplex et miserum sancto tundere poste caput.	
at tu, qui lactus rides mala nostra, caveto mox tibi: non in nos saeviet usque deus.	
vidi ego, qui iuvenum miseros lusisset amores, post Veneris vinclis subdere colla senem	90
et sibi blanditias tremula componere voce et manibus canas fingere velle comas :	
stare nec ante fores puduit caraeve puellae ancillam medio detinuisse foro.	
hunc puer, hunc iuvenis turba circumterit arta, despuit in molles et sibi quisque sinus.	95
at mihi parce, Venus: semper tibi dedita servit mens mea: quid messes uris acerba tuas ?	

III.

Ibitis Aegaeas sine me, Messalla, per undas, o utinam memores ipsi cohorsque mei:	
me tenet ignotis aegrum Phaeacia terris :	
abstineas avidas, Mors precor atra, manus.	
abstineas, Mors atra, precor: non hic mihi mater	5
quae legat in maestos ossa perusta sinus,	
non soror, Assyrios cineri quae dedat odores et fleat effusis ante sepulera comis,	

Delia non usquam ; quae me cum mitteret urbe,
dicitur ante omnes consuluisse deos.

10

illa sacras pueri sortes ter sustulit : illi *Cic. de Div. 2. 41. 86, pueri manu duc*
rettulit e trinis omina certa puer. *Juv. 6. 583: Aug. de doct. Christ. 2. 20: Boet.*

cuncta dabant reditus ; tamen est deterrita numquam, *Aristo. O. F. 30. 24*

quin fleret nostras despueretque vias. *regreteret, regard with fear and anxiety*
ipse ego solator, cum iam mandata dedissem,

15

quaerebam tardas anxius usque moras.

aut ego sum causatus aves aut omina dira,

Saturnive sacram me tenuisse diem. *'observed', or 'detained me'*

o quotiens ingressus iter mihi tristia dixi

offensum in porta signa dedisse pedem !

20

audeat invito nequis discedere Amore,

clui aut sciat egressum se prohibente deo.

quid tua nunc Isis mihi, Delia, quid mihi prosunt

illa tua totiens aera repulsa manu,

quidve, pie dum sacra colis, pureque lavari

25

te (memini) et puro secubuisse toro ?

nunc, dea, nunc succurre mihi (nam posse mederi

pieta docet templis multa tabella tuis),

ut mea votivas persolvens Delia voces

ante sacras lino tecta fores sedeat

30

bisque die resoluta comas tibi dicere laudes

insignis turba debeat in Pharia.

at mihi contingat patrios celebrare Penates *cf. Ter. Ph. 2. 1. 81*

reddereque antiquo menstrua tura Lari. *q. Hor. Od. 3. 23. 2*

quam bene Saturno vivebant rege, priusquam

35

tellus in longas est patefacta vias !

nondum caeruleas pinus contempserat undas,

effusum ventis praebueratque sinum,

nec vagus ignotis repetens compendia terris

presserat externa navita merce ratem.

40

illo non validus subiit iuga tempore taurus,

non domito frenos ore momordit equus,

non domus ulla fores habuit, non fixus in agris,

qui regeret certis finibus arva, lapis.

ipsae mella dabant quercus, ultroque ferebant 45
 obvia securis ubera lactis oves.
 non acies, non ira fuit, non bella, nec ensem
 inmiti saevus duxerat arte faber.
 nunc Iove sub domino caedes et vulnera semper,
 nunc mare, nunc leti mille repente viae. 50
 parce, pater. timidum non me periuria terrent,
 non dicta in sanctos in pia verba deos.

* * *

quod si fatales iam nunc explevimus annos,
 fac lapis inscriptis stet super ossa notis:
 'hic iacet inmiti consumptus morte Tibullus, 55
 Messallam terra dum sequiturque mari.'
 sed me, quod facilis tenero sum semper Amori,
 ipsa Venus campos ducet in Elysios.
 hic choreae cantusque vigent, passimque vagantes
 dulce sonant tenui gutture carmen aves, 60
 fert casiam non culta seges, totosque per agros
 floret odoratis terra benigna rosis:
 at iuvenum series teneris immixta puellis
 ludit, et adsidue proelia miscet Amor.
 illic est, cuicumque rapax mors venit amanti, 65
 et gerit insigni myrteaserta coma.
 at scelerata iacet sedes in nocte profunda
 abdita, quam circum flumina nigra sonant:
 Tisiphoneque inpexa feros pro crinibus angues
 saevit, et huc illuc in pia turba fugit: 70
 tum niger in porta serpentum Cerberus ore
 stridet et aeratas excubat ante fores.
 illic Iunonem temptare Ixionis ausi
 versantur celeri noxia membra rota,
 porrectusque novem Tityos per iugera terrae 75
 adsiduas atro viscere pascit aves.
 Tantalus est illic, et circum stagna: sed acrem
 iam iam poturi deserit unda sitim:

et Danaï proles, Veneris quod numina laesit,
in cava Lethaeas dolia portat aquas. 80
illic sit, quicumque meos violavit amores,
optavit lentas et mihi militias.
at tu casta precor manecas, sanctique pudoris
adsideat custos sedula semper anus.
haec tibi fabellas referat positaque lucerna 85
deducat plena stamina longa colu,
at circa gravibus pensis adfixa puella
paullatim somno fessa remittat opus.
tum veniam subito, nec quisquam nuntiet ante,
sed videar caelo missus adesse tibi. 90
tum mihi, qualis eris, longos turbata capillos,
obvia nudato, Delia, curre pede.
hoc precor, hunc illum nobis Aurora nitentem *Ving. Ann. vii. 255, 272*
luciferum roseis candida portet equis.

V.

Asper eram et bene discidium me ferre loquebar :
at mihi nunc longe gloria fortis abest.
namque agor, ut per plana citus sola verberare turben,
quem celer adsueta versat ab arte puer.
ure ferum et torque, libeat ne dicere quicquam 5
magnificum post haec : horrida verba doma.
parce tamen, per te furtivi foedera lecti
per Venerem quaeso compositumque caput.
ille ego, cum tristi morbo defessa iaceres,
te dicor votis eripuisse meis, 10
ipseque ter circum lustravi sulfure puro,
carmine cum magico praeceinisset anus :
ipse procuravi ne possent saeva nocere
somnia, ter sancta deveneranda mola :
ipse ego velatus filo tunicisque solutis 15
vota novem Triviae nocte silente dedi.

omnia persolvi : fruitur nunc alter amore,
 et precibus felix utitur ille meis.
 at mihi felicem vitam, si salva fuisses,
 fingebam demens, sed renuente deo. 20
 rura colam, frugumque aderit mēa Delia custos,
 area dum messes sole calente teret,
 aut mihi servabit plenis in lintribus uvas
 pressaque veloci candida musta pede,
 consuescet numerare pecus, consuescet amantis 25
 garrulus in dominae ludere verna sinu.
 illa deo sciet agricolae pro vitibus uvam,
 pro segete spicas, pro grege ferre dapem.
 illa regat cunctos, illi sint omnia curae :
 at iuvet in tota me nihil esse domo. 30
 huc veniet Messalla meus, cui dulcia poma
 Delia selectis detrahat arboribus :
 et tantum venerata virum, hunc sedula curet,
 huic paret atque epulas ipsa ministra gerat.
 haec mihi fingebam, quae nunc Eurusque Notusque 35
 iactat odoratos vota per Armenios.

VII.

Hunc cecinere diem Parcae fatalia nentes
 stamina, non ulli dissoluenda deo ;
 hunc fore, Aquitanas posset qui fundere gentes,
 quem tremeret forti milite victus Atax.
 evenere : novos pubes Romana triumphos 5
 vidit et evinctos brachia capta duces :
 at te victrices lauros, Messalla, gerentem
 portabat niveis currus eburnus equis.
 non sine me est tibi partus honos : Tarbella Pyrene
 testis et Oceani litora Santonici, 10
 testis Arar Rhodanusque celer magnusque Garumna,
 Carnuti et flavi caerula lympa Liger.

an te, Cydne, canam, tacitis qui leniter undis
 caeruleus placidis per vada serpis aquis,
 quantus et aetherio contingens vertice nubes 15
 frigidus intonsos Taurus alat Cilicas ?
 quid referam, ut volitet crebras intacta per urbes
 alba Palaestino sancta columba Syro, *holy in the eyes of the Syrians of Palestine.*
 utque maris vastum prospectet turribus aequor
 prima ratem ventis credere docta Tyros, 20
 qualis et, arentes cum findit Sirius agros,
 fertilis aestiva Nilus abundet aqua ?
 Nile pater, quamam possim te dicere causa
 aut quibus in terris oculuisse caput ?
 te propter nullos tellus tua postulat imbres, 25
 arida nec pluvio supplicat herba Iovi. *Stat. Th. 4.757: Sen. N. Q. 4.2.2: P. L.*
 te canit atque suum pubes miratur Osirim *i. 204 B (De Mensuris)*
 barbara, Memphiten plangere docta bovem.
 primus aratra manu sollerti fecit Osiris
 et teneram ferro sollicitavit humum, 30
 primus inexpertae commisit semina terrae
 pomaque non notis legit ab arboribus.
 hic docuit teneram palis adiungere vitem,
 hic viridem dura caedere falce comam :
 illi iucundos primum matura sapes 35
 expressa incultis uva dedit pedibus. *'untrained' q. m. 38.*
 ille liquor docuit voces inflectere cantu,
 movit et ad certos nescia membra modos,
 Bacchus et agricolae magno confecta labore
 pectora tristitiae dissoluenda dedit. *to be free of his gloom. R. q. m. Od. 3.17.12. 40*
 Bacchus et adflictis requiem mortalibus adfert,
 crura licet dura compede pulsa sonent.
 non tibi sunt tristes curae nec lectus, Osiri, *luctus*
 sed chorus et cantus et levis aptus amor,
 sed varii flores et frons redimita corymbis, 45
 fusa sed ad teneros lutea palla pedes
 et Tyriae vestes et dulcis tibia cantu
 et levis occultis conscia cista sacris.

huc ades et Genium ludo Geniumque choreis
 concelebra et multo tempora funde mero : 50
 illius et nitido stillent unguenta capillo,
 et capite et collo mollia sarta gerat.
 sic venias hodiernae : tibi dem turis honores,
 liba et Mopsopio dulcia melle feram.
 at tibi succrescat proles, quae facta parentis 55
 augeat et circa stet, venerandè, senem.
 nec taceat monumenta viae, quem Tuscula tellus
 candidaque antiquo detinet Alba Lare.
 namque opibus congesta tuis hic glareas dura
 sternitur, hic apta iungitur arte silex. 60
 te canit agricola, e magna cum venerit urbe
 serus inoffensum rettuleritque pedem.
 at tu, natalis multos celebrande per annos,
 candidior semper candidiorque veni.

X.

Quis fuit, horrendos primus qui protulit enses ?
 quam ferus et vere ferreus ille fuit !
 tum caedes hominum generi, tum proelia nata,
 tum brevior dirae mortis aperta via est.
 an nihil ille miser meruit, nos ad mala nostra 5
 vertimus, in saevas quod dedit ille feras ?
 divitis hoc vitium est auri ; nec bella fuerunt,
 faginus adstabat cum scyphus ante dapes.
 non arces, non vallus erat, somnumque petebat
 securus varias dux gregis inter oves. *pari colore, R* 10
 tum mihi vita foret dulcis, nec tristia nossem
 arma nec audissem corde micante tubam : *quidam, flammam*
 nunc ad bella trahor, et iam quis forsitan hostis
 haesura in nostro tela gerit latere.
 sed patrii servate Lares : aluistis et idem, 15
 cursarem vestros cum tener ante pedes.

neu pudeat prisco vos esse e stipite factos :
 sic veteris sedes incoluistis avi. 1, 42
 tum melius tenuere fidem, cum paupere cultu
 stabat in exigua ligneus aede deus. 20
 hic placatus erat, seu quis libaverat uvam,
 seu dederat sanctae spicea sarta comae :
 { atque aliquis voti compos liba ipse ferebat
 postque comes purum filia parva favum.
 at nobis aerata, Lares, depellite tela, 25
 hostiaque e plena rustica porcus hāra. *pen. sija*
 hanc pura cum veste sequar myrtoque canistra
 vineta geram, myrto vinctus et ipse caput.
 sic placeam vobis : alius sit fortis in armis,
 sternat et adversos Marte favente duces, 30
 ut mihi potanti possit sua dicere facta
 miles et in mensa pingere castra mero.
 quis furor est atram bellis arcessere mortem ?
 imminet et tacito clam venit illa pede.
 non seges est infra, non vinea culta, sed audax 35
 Cerberus et Stygiae navita turpis aquae :
 illic perseissisque genis ustoque capillo
 errat ad obscuros pallida turba lacus.
 quam potius laudandus hic est, quem prole parata
 occupat in parva pigra senecta casa ! 40
 ipse suas sectatur oves, at filius agnos,
 et calidam fesso comparat uxor aquam.
 sic ego sim, liceatque caput candescere canis,
 temporis et prisci facta referre senem.
 interea Pax arva colat. Pax candida primum 45
 duxit araturos sub iuga curva boves,
 Pax aluit vites et sucos condidit uvae,
 funderet ut nato testa paterna merum :
 pace bidens vomerque vigent, at tristia duri
 militis in tenebris occupat arma situs. 50

Her. 68. 1. 11, 11.

rusticus e lucoque vehit, male sobrius ipse,
uxorem plaustro progeniemque domum.

sed Veneris tum bella calent, scissosque capillos
femina perfractas conqueriturque fores :

flet teneras subtusa genas, sed victor et ipse
flet sibi dementes tam valuisse manus.

55

at lascivus Amor rixae mala verba ministrat,
inter et iratum lentus utrumque sedet.

ah, lapis est ferrumque, suam quicumque puellam
verberat : e caelo deripit ille deos.

60

sit satis e membris tenuem rescindere vestem,
sit satis ornatus dissoluisse comae,

sit lacrimas movisse satis : quater ille beatus
quo tenera irato flere puella potest.

sed manibus qui saevus erit, scutumque sudemque
is gerat et miti sit procul a Venere.

65

at nobis, Pax alma, veni spicamque teneto,
perfluat et pomis candidus ante sinus.

*reflow. R.**'Snow-white'*

ALBII TIBULLI

LIBER SECVNDVS.

I.

Quisquis adest, faveat : fruges lustramus et agros,
ritus ut a prisco traditus extat ayo. (*Romulus*) X. 18
Bacche, veni, dulcisque tuis e cornibus uva
pendeat, et spicis tempora cinge, Ceres.
luce sacra requiescat humus, requiescat arator, 5
et grave suspenso vomere cesset opus.
solvite vincla iugis : nunc ad praesepia debent
plena coronato stare boves capite.
omnia sint operata deo : non audeat ulla
lanificam pensis inposuisse manum. 10
vos quoque abesse procul iubeo, discedat ab aris,
cui tulit hesterna gaudia nocte Venus.
casta placent superis : pura cum veste venite
et manibus puris sumite fontis aquam.
cernite, fulgentes ut eat sacer agnus ad aras 15
vinctaque post olea candida turba comas.
di patrii, purgamus agros, purgamus agrestes :
vos mala de nostris pellite limitibus,
neu seges eludat messem fallacibus herbis,
neu timeat celeres tardior agna lupos. 20
tum ^{sparsus} hitidus plenis confisus rusticus agris.
ingeret ardenti grandia ligna foco,
turbaque vernarum, saturi bona signa coloni,
ludet et ex virgis extruet ante casas.

hiat mīe filla	eventura precor : vidēn ut felicibus extis significet placidos nuntia fibra deos ? nunc mihi fumosos veteris proferte Falernos consulis et Chio solvite vincla cado. vina diem celebrent : non festa luce madere	25
4. 32.	est rubor, errantes et male ferre pedes. <i>Pl. Most. 1. 4. 7.</i> sed bene Messallam' sua quisque ad pocula dicat, nomen et absentis singula verba sonent. gentis Aquitanae celeberrime Messalla triumphis et magna intonsis gloria victor avis, huc ades adspiraque mihi, dum carmine nostro redditur agricolis gratia caelitibus. rura cano rurisque deos. his vita magistris desuevit querna pellere glande famem : illi compositis primum docuere tigillis exiguam viridi fronde operire domum, illi etiam tauros primi docuisse feruntur servitium et plaustro supposuisse rotam. tum victus abiecti feri, tum consita pomus. tum bibit inriguas fertilis hortus aquas. aurea tum pressos pedibus dedit uva liquores mixtaque securo est sobria lympha mero. rura ferunt messes, calidi cum sideris aestu deponit flavas annua terra comas. rure levis verno flores apis ingerit alveo, compleat ut dulci sedula melle favos. agricola adsiduo primum satiatus aratro cantavit certo rustica verba pede et satur arenti primum est modulatus avena carmen, ut ornatos diceret ante deos, agricola et minio suffusus, Bacche, rubenti primus inexperta duxit ab arte choros. huic datus a pleno, memorabile munus, ovili dux pecoris curtas auxerat hircus opes. rure puer verno primum de flore coronam fecit et antiquis inposuit Laribus.	30 35 40 45 50 55 60

^{hinc occasio, causa, R}
 rure etiam teneris curam exhibitura puellis
 molle gerit tergo lucida vellus ovis.
 hinc et femineus labor est, hinc pensa colusque,
 fusus et adposito pollice versat opus :
 atque aliqua adsiduae tatrix operata Minervae ^{ad h. v. q.} 65
 cantat, et adplauso tela sonat latere.
 ipse interque greges interque armenta Cupido
 natus et indomitas dicitur inter equas.
 illic indocto primum se exercuit arcu:
 ei mihi, quam doctas nunc habet ille manus ! 70
 nec pecudes, velut ante, petit : fixisse puellas
 gestit et audaces perdomuisse viros.
 hic iuveni ^{hinc} detraxit opes, hic dicere iussit
 limen ad iratae verba pudenda senem :
 hoc duce custodes furtim transgressa iacentes 75
 ad iuvenem tenebris sola puella venit
 et pedibus praetemptat iter suspensa timore,
 explorat caecas cui manus ante vias.
 ah miseri, quos hic graviter deus urget ! at ille
 felix, cui placidus leniter adflat Amor. 80
 sancte, veni dapibus festis, sed pone sagittas
 et procul ardentes hinc precor abde faces.
 vos celebrem cantate deum pecorique vocate
 voce palam pecori, clam sibi quisque vocet.
 aut etiam sibi quisque palam : nam turba iocosa 85
 obstrepit et Phrygio tibia curva sono.
 ludite : iam Nox iungit equos, currumque sequuntur
 matris lascivo sidera fulva choro,
 postque venit tacitus furvis circumdatus alis
 Somnus et incerto Somnia nigra pede. 90

II.

Dicamus bona verba—venit Natalis—ad aras
 quisquis ades, lingua, vir mulierque, fave.

urantur pia tura focis, urantur odores,
 quos tener e terra divite mittit Arabs.
 ipse suos Genius adsit visurus honores, 5
 cui decorent sanctas mollia sarta comas.
 illius puro destillent tempora nardo,
 atque satur libo sit madeatque mero,
 adnuat et, Cornute, tibi, quodcumque rogabis.
 en age, quid cessas ? adnuit ille : roga. 10
 auguror, uxoris fidos optabis amores :
 iam reor hoc ipsos edidicisse deos.
 nec tibi malueris, totum quaecumque per orbem
 fortis arat valido rusticus arva bove,
 nec tibi, gemmarum quidquid felicibus Indis 15
 nascitur, Eoi qua maris unda rubet.
 vota cadunt. utinam strepitantibus advolet alis
 flavaque coniugio vincula portet Amor,
 vincula, quae maneant semper, dum tarda senectus
 inducat rugas inficiatque comas. 20
 hac veniat Natalis avi prolemque ministret,
 ludat et ante tuos turba novella pedes.

III.

Rura meam, Cornute, tenent villaeque puellam :
 ferreus est, heu heu, quisquis in urbe manet.
 ipsa Venus latos iam nunc migravit in agros,
 verbaque aratoris rustica discit Amor.
 o ego, cum adspicerem dominam, quam fortiter illic 5
 versarem valido pingue bidente solum
 agricolaeque modo curvum sectarer aratrum,
 dum subigunt steriles arva serenda boves !
 nec quererer, quod sol graciles exureret artus,
 laederet et teneras pustula rupta manus. 10
 pavit et Admeti tauros formosus Apollo,
 nec cithara intonsae profueruntve comae,

nec potuit curas sanare salubribus herbis :	
quidquid erat medicae vicerat artis amor.	14
ipse deus solitus stabulis expellere vaccas	14a
.	
et miscere novo docuisse coagula lacte,	14b
lacteus et mixtus obriguisset liquor.	14c
tum fiscella levi detexta est vimine iunci,	15
raraque per nexus est via facta sero.	
o quotiens illo vitulum gestante per agros	
dicitur occurrens erubuisse soror !	
o quotiens ausae, caneret dum valle sub alta,	
rumpere mugitu carmina docta boves !	20
saepe duces trepidis petiere oracula rebus,	
venit et a templis inrita turba domum :	
saepe horrere sacros doluit Latona capillos,	
quos admirata est ipsa noverca prius.	
quisquis inornatumque caput crinesque solutos	25
adspiceret, Phoebi quaereret ille comam.	
Delos ubi nunc, Phoebe, tua est, ubi Delphica Pytho ?	
nempe amor in parva te iubet esse casa.	
felices olim, Veneri cum fertur aperte	
servire aeternos non puduisse deos.	30
fabula nunc ille est : sed cui sua cura puella est,	
fabula sit mavult quam sine amore deus.	
at tu, quisquis is es, cui tristi fronte Cupido	
imperat ut nostra sint tua castra domo,	
* * *	
ferrea non Venerem, sed praedam, saccula laudant :	35
praeda tamen multis est operata malis.	
praeda feras acies cinxit discordibus armis :	
hinc cruor, hinc caedes mors propiorque venit.	
praeda vago iussit geminare pericula ponto,	
bellica cum dubiis rostra dedit ratibus.	40
praedator cupit immensos obsidere campos,	
ut multa innumera iugera pascat ove ;	

cui lapis externus curae est, urbisquē tumultus
 portatur validis mille columna iugis,
 claudit et indomitum moles mare, lentus ut intra 45
 neglegat hibernas piscis adesse minas,
 at mihi laeta trahant Samiae convivia testae
 fictaque Cumana lubrica terra rota.
 heu heu divitibus video gaudere puellas :
 iam veniant praedae, si Venus optat opes ; 50
 ut mea luxuria Nemesis fluat utque per urbem
 incedat donis conspicienda meis.
 illa gerat vestes tenues, quas femina Coa
 texuit, auratas disposuitque vias :
 illi sint comites fuscī, quos India torret, 55
 Solis et admotis inficit ignis equis :
 illi selectos certent praeberē colores
 Africa puniceum purpureumque Tyros.

* * *

nota loquor : regnum iste tenet, quem saepe coegit
 barbara gypsatos ferre catasta pedes. 60
 at tibi dura seges, Nemesim qui abducis ab urbe,
 persolvat nulla semina certa fide.
 et tu, Bacche tener, iucundae consitor uvae,
 tu quoque devotos, Bacche, relinque lacus.
 haud inpune licet formosas tristibus agris 65
 abdere : non tanti sunt tua musta, pater.
 o valeant fruges, ne sint modo rure puellae :
 glans alat, et prisco more bibantur aquae.
 glans aluit veteres, et passim semper amarunt :
 quid nocuit sulcos non habuisse satos ? 70
 tum, quibus adspirabat Amor, praebebat aperte
 mitis in umbrosa gaudia valle Venus.
 nullus erat custos, nulla exclusura dolentes
 ianua : si fas est, mos precor ille redi.
 75
 horrida villosa corpora veste tegant.

nunc si clausa mea est, si copia rara videndi,
 heu miserum, laxam quid iuvat esse togam ?
 ducite : ad imperium dominae sulcabimus agros :
 non ego me vinclis verberibusque nego. 80

V.

Phoebe, fave : novus ingreditur tua templa sacerdos :
 huc age cum cithara carminibusque veni.
 nunc te vocales impellere pollice chordas, *i. e. ἡμῶν ἔγχε. R.*
 nunc precor ad laudes flectere verba sacras.
 ipse triumphali devinctus tempora lauro, 5
 dum cumulant aras, ad tua sacra veni.
 sed ^{refertur} nitidus pulcherque veni : nunc indue vestem
 sepositam, longas nunc bene pecte comas,
 qualem te memorant Saturno rege fugato
 victori laudes concinuisse Iovi. 10
 tu procul eventura vides, tibi deditus augur
 scit bene quid fati provida cantet avis,
 tuque regis sortes, per te praesentit aruspex,
 lubrica signavit cum deus exta notis : * σημεῖον
 te duce Romanos numquam frustrata Sibylla, 15
 abdita quae senis fata canit pedibus !
 Phoebe, sacras Messalinum sine tangere chartas
 vatis, et ipse precor quid canat illa doce.
 haec dedit Aeneae sortes, postquam ille parentem
 dicitur et raptos sustinuisse Lares ; 20
 nec fore credebat Roman, cum maestus ab alto
 Ilion ardentes respiceretque deos.
 Romulus aeternae nondum firmaverat urbis
 moenia, consorti non habitanda Remo,
 sed tum pascebant herbosa Palatia vaccae 25
 et stabant humiles in Iovis arce casae
 lacte madens illic suberat Pan ilicis umbrae
 et facta agresti lignea falce Pales,

pendebatque vagi pastoris in arbore votum, *'the offering'*
 garrula silvestri fistula sacra deo, 30
 fistula, cui semper decrescit arundinis ordo :
 nam calamus cera iungitur usque minor.
 at qua Velabri regio patet, ire solebat
 exiguus pulsā per vada linter aqua.
 illa saepe gregis diti placitura magistro 35
 ad iuvenem festa est vecta puella die,
 cum qua fecundi redierunt munera ruris,
 caseus et niveae candidus agnus ovis.
 'Impiger Aenea, volitantis frater Amoris,
 Troica qui profugis sacra vehis ratibus, 40
 iam tibi Laurentes adsignat Iuppiter agros,
 iam vocat errantes hospita terra Lares.
 illic sanctus eris, cum te, venerande, Numici
 unda deum caelo miserit Indigetem.
 ecce super fessas volitat Victoria puppes. 45
 tandem ad Troianos diva superba venit.
 ecce mihi lucent Rutulis incendia castris :
 iam tibi praedico, barbare Turne, necem.
 ante oculos Laurens castrum murusque Lavini est
 Albaque ab Ascanio condita longa duce. 50
 te quoque iam video, Marti placitura sacerdos
 Ilia, Vestales deseruisse focos,
 concubitusque tuos furtim vittasque iacentes
 et cupidi ad ripas arma relictā dei.
 carpite nunc, tauri, de septem montibus herbas, 55
 dum licet : hic magnae iam locus urbis erit.
 Roma, tuum nomen terris fatale regendis,
 qua sua de caelo prospicit arva Ceres,
 quaque patent ortus et qua fluitantibus undis
 Solis anhelantes abluunt annis equos. 60
 Troia quidem tum se mirabitur et sibi dicet
 vos bene tam longa consuluisse via.
 vera cano : sic usque sacras innoxia laurus
 vescat, et aeternum sit mihi virginitas.'

haec cecinit vates et te sibi, Phoebe, vocavit, iactavit fusas et caput ante comas.	65
quidquid Amalthea, quidquid Marpessia dixit Herophile, Phyto Graiaque quod monuit, quasque Aniena sacras Tiburs per flumina sortes portarit sicco pertuleritque sinu,	70
(hae fore dixerunt belli mala signa cometen, multus ut in terras deplueretque lapis : atque tubas atque arma ferunt strepitantia caelo audita et lucos praecinuisse fugam, ipsum etiam Solem defectum lumine vidit	75
iungere pallentes nubilus annus equos et simulacra deum lacrimas fudisse tepentes fataque vocales praemonuisse boves). haec fuerunt olim : sed tu iam mitis, Apollo, prodigia indomitis merge sub aequoribus :	80
et succensa sacris crepitet bene laurea flammis, omine quo felix et sacer annus erit. laurus ubi bona signa dedit, gaudete coloni : distendet spicis horrea plena Ceres, oblitus et musto feriet pede rusticus uvas,	85
dolia dum magni deficientque lacus. at madidus Baccho sua festa Palilia pastor concinet : a stabulis tum procul este, lupi. ille levis stipulae solemnis potus acervos accendet, flammis transilietque sacras,	90
et fetus matrona dabit, natusque parenti oscula conprensis auribus eripiet, nec taedebit avum parvo advigilare nepoti balbaque cum puero dicere verba senem. tunc operata deo pubes discumbet in herba,	95
arboris antiquae qua levis umbra cadit, aut e veste sua tendent umbracula sertis vineta, coronatus stabit et ante calix. at sibi quisque dapes et festas extruet alte caespitibus mensas caespitibusque torum.	100

ingeret hic potus iuvenis maledicta puellae,

a. whole. post modo quae votis inrita facta velit :
nam ferus ille suae plorabit sobrius idem
et se iurabit mente fuisse mala.

pace tua pereant arcus pereantque sagittae,

105

Phoebe, modo in terris erret inermis Amor.

ars bona : sed postquam sumpsit sibi tela Cupido,

mischief. heu heu quam multis ars dedit illa malum !

mischief. et mihi praecipue. iaceo cum saucius annum

a. et faveo morbo, cum iuvat ipse dolor, *foli. n. de com. a. q. my distinguo*

110

usque cano Nemesim, sine qua versus mihi nullus
verba potest iustos aut reperire pedes.

at tu (nam divum servat tutela poetas),

praemoneo, vati parce, puella, sacro,

ut Messalinum celebrem, cum praemia belli

115

ante suos currus oppida victa feret,

ipse gerens lauros : lauro devinctus agresti

miles 'io' magna voce 'trumphe' canet.

tum Messalla meus pia det spectacula turbae

et plaudat curru praetereunte pater.

120

adnue : sic tibi sint intonsi, Phoebe, capilli,

sic tua perpetuo sit tibi casta soror.

VI.

Castra Macer sequitur : tenero quid fiet Amori ?

sit comes et collo fortiter arma gerat ?

et seu longa virum terrae via seu vaga ducent

aequora, cum telis ad latus ire volet ?

a. R. ure, puer, quaeso, tua qui ferus otia liquit,

5

atque iterum erronem sub tua signa voca.

quod si militibus parces, erit hic quoque miles.

ipse levem galea qui sibi portet aquam.

castra peto, valeatque Venus valeantque puellae :

et mihi sunt vires, et mihi facta tuba est.

10

magna loquor, sed magnifice mihi magna locuto
excutiunt clausae fortia verba fores.

iuravi quotiens rediturum ad limina numquam!
cum bene iuravi, pes tamen ipse redit.

acer Amor, fractas utinam tua tela sagittas, 15
si licet, extinctas aspiciamque faces!

tu miserum torques, tu me mihi dira precari
cogis et insana mente nefanda loqui. *et laet. desperans*
iam mala finissem leto, sed credula vitam

Spes fovet et fore cras semper ait melius. 20
Spes alit agricolas, Spes sulcis credit aratis
semina, quae magno fenore reddat ager:

haec laqueo volucres, haec captat arundine pisces,
cum tenues hamos abdidit ante cibus:

Spes etiam valida solatur compede vinctum 25
(crura sonant ferro, sed canit inter opus):

Spes facilem Nemesin spoudet mihi, sed negat illa.
ei mihi, ne vincas, dura puella, deam.

parce, per inmaturatione tuae precor ossa sororis:
sic bene sub tenera parva quiescat humo. 30

illa mihi sancta est, illius dona sepulcro
et madefacta meis sarta feram lacrimis,

illius ad tumulum fugiam supplexque sedebo
et mea cum muto fata querar cinere. *Completi G. ep. pugnare cum "*
non feret usque suum te propter flere clientem: 35

illius ut verbis, sis mihi lenta, veto, *obdurare*
ne tibi neglecti mittant mala somnia Manes,

maestaque sopitae stet soror ante torum,
qualis ab excelsa praeceps delapsa fenestra
venit ad infernos sanguinolenta lacus. 40

desinō, ne dominae luctus renoventur acerbi:
non ego sum tanti, ploret ut illa semel.

ALBII TIBULLI

LIBER QVARTVS.

II.

Sulpicia est tibi culta tuis, Mars magne, kalendis :
spectatum e caelo, si sapis, ipse veni.
hoc Venus ignoscet ; at tu, violente, caveo
ne tibi miranti turpiter arma cadant.
illius ex oculis, cum vult exurere divos, 5
accendit geminas lampadas acer Amor.
illam, quidquid agit, quoquo vestigia movit,
conponit furtim subsequiturque Decor.
seu solvit crines, fuis decet esse capillis ;
seu compsit, comptis est veneranda comis. 10
urit, seu Tyria voluit procedere palla ;
urit, seu nivea candida veste venit.
talis in aeterno felix Vertumnus Olympo
mille habet ornatus, mille decenter habet.
sola puellarum digna est, cui mollia caris 15
velleret sucis bis madefacta Tyros,
possideatque, metit quidquid bene olentibus arvis
cultor odoratae dives Arabs segetis
et quascunque niger rubro de litore gemmas
proximus Eois colligit Indus aquis. 20
hanc vos, Pierides, festis cantate kalendis,
et testudinea Phoebe superbe lyra.
hoc solenne sacrum multos haec sumat in annos :
dignior est vestro nulla puella choro.

III.

Parce meo iuveni, seu quis bona pascua campi
 seu colis umbrosi devia montis aper,
 nec tibi sit duros acuisse in proelia dentes,
 incolumem custos hunc mihi servet Amor.
 sed procul abducit venandi Delia cura : 5
 o pereant silvae, deficientque canes !
 quis furor est, quae mens, densos indagine colles
 claudentem teneras laedere velle manus ?
 quidve iuvat furtim latebras intrare ferarum
 candidaque hamatis crura notare rubis ? 10
 sed tamen, ut tecum liceat, Cerinthe, vagari,
 ipsa ego per montes retia torta feram,
 ipsa ego velocis quaeram vestigia cervi
 et demam celeri ferrea vincla cani.
 tum mihi, tum placeant silvae, si, lux mea, tecum 15
 arguar ante ipsas concubuisse plagas :
 tum veniat licet ad casses, inlaesus abibit,
 ne Veneris cupidae gaudia turbet, aper.
 nunc sine me sit nulla Venus, sed lege Dianae,
 caste puer, casta retia tange manu : 20
 et quaecumque meo furtim subrepit amori,
 incidat in saevas diripienda feras.
 at tu venandi studium concede parenti,
 et celer in nostros ipse recurre sinus.

IV.

Huc ades et tenerae morbos expelle puellae,
 huc ades, intonsa Phoebe superbe coma.
 crede mihi, propera : nec te iam, Phoebe, pigebit
 formosae medicas adplicuisse manus.
 effice ne macies pallentes occupet artus, 5
 neu notet informis candida membra color,

et quodcumque mali est et quidquid triste timemus, in pelagus rapidis evehat amnis aquis.	
sancte, veni, tecumque feras, quicumque saporés, quicumque et cantus corpora fessa levant :	10
neu iuvenem torque, metuit qui fata puellae votaque pro domina vix numeranda facit.	
interdum vovet, interdum, quod langueat illa, dicit in aeternos aspera verba deos.	
pone metum, Cerinthe : deus non laedit amantes.	15
tu modo semper ama : salva puella tibi est.	
nil opus est fletu : lacrimis erit aptius uti,	21
si quando fuerit tristior illa tibi.	22
at nunc tota tua est, te solum candida secum cogitat, et frustra credula turba sedet.	17
Phoebe, fave : laus magna tibi tribuetur in uno corpore servato restituisse duos.	20
iam celesber, iam laetus eris, cum debita reddet certatim sanctis laetus uterque focus.	23
tum te felicem dicet pia turba deorum,	25
optabunt artes et sibi quisque tuas.	

V.

Qui mihi te, Cerinthe, dies dedit, hic mihi sanctus atque inter festos semper habendus erit.	
te nascente novum Parcae cecinere puellis servitium et dederunt regna superba tibi.	
uror ego ante alias : iuvat hoc, Cerinthe, quod uror si tibi de nobis mutuus ignis adest.	5
mutuus adsit amor, per te dulcissima furta perque tuos oculos per Geniumque rogo.	
magne Geni, cape tura libens votisque faveto, si modo, cum de me cogitat, ille calet.	10
quod si forte alios iam nunc suspirat amores, tum precor infidos, sancte, relinque focos.	

nec tu sis iniusta, Venus : vel serviat aequè
 vinctus uterque tibi, vel mea vincla leva.
 sed potius valida teneamur uterque catena, 15
 nulla queat posthac nos soluisse dies.
 optat idem iuvenis quod nos, sed tectius optat :
 nam pudet haec illum dicere verba palam.
 at tu, Natalis, quoniam deus omnia sentis,
 adnue : quid refert, clamne palamne roget ? 20

VI.

Natalis Iuno, sanctos cape turis acervos,
 quos tibi dat tenera docta puella manu.
 lota tibi est hodie, tibi se lactissima compsit,
 staret ut ante tuos conspicienda focos.
 illa quidem ornandi causas tibi, diva, relegat : 5
 est tamen, occulte cui placuisse velit.
 at tu, sancta, fave, neuquis divellat amantes,
 sed iuveni quaeso mutua vincla para.
 sic bene compones : ullae non ille puellae
 servire aut cuiquam dignior illa viro. 10
 nec possit cupidus vigilans deprendere custos,
 fallendique vias mille ministret Amor.
 adnue purpureaque veni perlucida palla :
 ter tibi fit libo, ter, dea casta, mero.
 praecipiat natae mater studiosa, quod optet : 15
 illa aliud tacita, iam sua, mente rogat.
 uritur, ut celeres urunt altaria flammae,
 nec, liceat quamvis, sana fuisse velit.
 sit iuveni grata et veniet cum proximus annus,
 hic idem votis iam vetus adsit amor. 20

SVLPICIA.

VII.

Tandem venit amor : qualem texisse pudori
 quam nudasse alicui sit mihi fama magis.
 exorata meis illum Cytherea Camenis
 attulit in nostrum deposuitque sinum.
 exolvit promissa Venus : mea gaudia narret, 5
 dicetur siquis non habuisse sua.
 non ego signatis quicquam mandare tabellis,
 ne legat id nemo quam meus ante, velim,
 sed peccasse iuvat, vultus componere famae
 taedet : cum digno digna fuisse ferar. 10

VIII.

Invisus natalis adest, qui rure molesto
 et sine Cerintho tristis agendus erit.
 dulcius urbe quid est ? an villa sit apta puellae
 atque Arretino frigidus annis agro ?
 iam, nimium Messalla mei studiose, quiescas, 5
 non tempestivae saepe propinque viae.
 hic animum sensusque meos abducta relinquo,
 arbitrio quoniam non sinis esse meo.

IX.

Seis iter ex animo sublatum triste puellae ?
 natali Romae iam licet esse meo.
 omnibus ille dies nobis natalis agatur,
 qui nec opinanti nunc tibi forte venit.

X.

Gratum est, securus multum quod iam tibi de me
 permittis, subito ne male inepta cadam,
 si tibi cura togae potior pressumque quasillo
 scortum quam Servi filia Sulpicia :
 solliciti sunt pro nobis, quibus illa dolori est,
 ne cedam ignoto, maxima causa, toro.

5

XI.

Estne tibi, Cerinthe, tuae pia cura puellae,
 quod mea nunc vexat corpora fessa calor ?
 ah ego non aliter tristes evincere morbos
 optarim, quam te si quoque velle putem.
 at mihi quid prosit morbos evincere, si tu
 nostra potes lento pectore ferre mala ?

5

XII.

Ne tibi sim, mea lux, aequae iam fervida cura,
 ac videor paucos ante fuisse dies,
 si quicquam tota commisi stulta iuventa,
 cuius me fatear paenituisse magis,
 hesternam quam te solum quod nocte reliqui,
 ardorem cupiens dissimulare meum.

5

TIBVLLVS.

XIII.

Nulla tuum nobis subducet femina lectum :
 hoc primum iuncta est foedere nostra Venus.
 tu mihi sola places, nec iam te praeter in urbe
 formosa est oculis ulla puella meis.

atque utinam posses uni mihi bella videri ! 5
displiceas aliis : sic ego tutus ero.
nil opus invidia est, procul absit gloria vulgi :
qui sapit, in tacito gaudeat ille sinu.
sic ego secretis possum bene vivere silvis, 10
qua nulla humano sit via trita pede.
tu mihi curarum requies, tu nocte vel atra
lumen, et in solis tu mihi turba locis.
nunc licet e caelo mittatur amica Tibullo,
mittetur frustra deficientque Venus. 15
hoc tibi sancta tuae Iunonis numina iuro,
quae sola ante alios est tibi magna deos.
quid facio demens ? heu heu mea pignora cedo.
iuravi stulte : proderat iste timor.
nunc tu fortis eris, nunc tu me audacius ures :
hoc peperit misero garrula lingua malum. 20
iam, facias quodcumque voles, tuus usque manebo,
nec fugiam notae servitium dominae,
sed Veneris sanctae considam vinetus ad aras.
haec notat iniustos supplicibusque favet.

SEX. PROPERTII

LIBER PRIMVS.

I.

Cynthia prima suis miserum me cepit ocellis,
contactum nullis ante Cupidinibus.
tum mihi constantis deiecit lumina fastus
et caput inpositis pressit Amor pedibus,
donec me docuit castas odisse puellas 5
inprobus et nullo vivere consilio ;
et mihi iam toto furor hic non deficit anno,
cum tamen adversos cogor habere deos.
Milanion nullos fugiendo, Tulle, labores
saevitiam durae contudit Iasidos. 10
nam modo Partheniis amens errabat in antris,
ibat et hirsutas ille videre feras ;
ille etiam Hylaei percussus vulnere rami
saucius Arcadiis rupibus ingemuit.
ergo velocem potuit domuisse puellam : 15
tantum in amore preces et benefacta valent.
in me tardus Amor non ullas cogitat artes
nec meminit notas, ut prius, ire vias.
at vos, deductae quibus est fallacia lunae
et labor in magicis sacra piare focis, 20
en agedum dominae mentem convertite nostrae
et facite illa meo palleat ore magis.
tunc ego crediderim vobis et sidera et amnes
posse Cytaines ducere carminibus.

et vos, qui sero lapsum revocatis, amici, 25
 quaerite non sani pectoris auxilia.
 fortiter et ferrum saevos patiemur et ignes,
 sit modo libertas quae velit ira loqui.
 ferte per extremas gentes et ferte per undas,
 qua non ulla meum femina norit iter. 30
 vos remanete, quibus facili deus adnuit aure,
 sitis et in tuto semper amore pares.
 in me nostra Venus noctes exercet amaras,
 et nullo vacuus tempore defit amor.
 hoc, moneo, vitate malum : sua quemque moretur 35
 cura, neque adsueto mutet amore locum.
 quod siquis monitis tardas adverterit aures,
 heu referet quanto verba dolore mea !

II.

Quid iuvat ornato procedere, vita, capillo
 et tenues Coa veste movere sinus ?
 aut quid Orontea crines perfundere murra,
 teque peregrinis vendere muneribus,
 naturaeque decus mercato perdere cultu 5
 nec sinere in propriis membra nitere bonis ?
 crede mihi, non ulla tuae est medicina figurae :
 nudus Amor formae non amat artificem.
 adspice quos submittat humus formosa colores,
 ut veniant hederæ sponte sua melius. 10
 surgat et in solis formosius arbutus antris,
 et sciat indociles currere lymp̄ha vias.
 litora nativis praecluent picta lapillis
 et volucres nulla dulcius arte canunt.
 non sic Leucippis succendit Castora Phoebe, 15
 Pollucem cultu non Hilaria soror,
 non Idæ et cupido quondam discordia Phoebo,
 Eueni patriis filia litoribus,

nec Phrygium falso traxit candore maritum
 aucta externis Hippodamia rotis; 20
 sed facies aderat nullis obnoxia gemmis,
 qualis Apelleis est color in tabulis.
 non illis studium vulgo conquirere amantes:
 illis ampla satis forma pudicitia.
 non ego nunc vereor, ne sim tibi vilior istis: 25
 uni siqua placet, culta puella sat est,
 cum tibi praesertim Phoebus sua carmina donet
 Aoniamque libens Calliopea lyram,
 unica nec desit iucundis gratia verbis,
 omnia quaeque Venus quaeque Minerva probat. 30
 his tu semper eris nostrae gratissima vitae,
 taedia dum miserae sint tibi luxuriae.

III.

Qualis Thesea iacuit cedente carina
 languida desertis Gnosia litoribus,
 qualis et accubuit primo Cepheia somno
 libera iam duris cotibus Andromede,
 nec minus adsiduis Edonis fessa choreis 5
 qualis in herboso concidit Apidano:
 talis visa mihi mollem spirare quietem
 Cynthia non certis nixa caput manibus,
 ebria cum multo traherem vestigia Baccho
 et quaterent sera nocte facem pueri. 10
 hanc ego, nondum etiam sensus deperditus omnes,
 molliter inpresso conor adire toro;
 et quamvis duplici correptum ardore iuberent
 hac Amor hac Liber, durus uterque deus,
 subiecto leviter positam temptare lacerto 15
 osculaque admota sumere avara manu,
 non tamen ausus eram dominae turbare quietem,
 expertae metuens iurgia saevitiae,

sed sic intentis haerebam fixus ocellis,
 Argus ut ignotis cornibus Inachidos. 20
 et modo solvebam nostra de fronte corollas
 ponebamque tuis, Cynthia, temporibus,
 et modo gaudebam lapsos formare capillos,
 nunc furtiva cavis poma dabam manibus,
 omniaque ingrato largibar munera somno, 25
 munera de prono saepe voluta sinu;
 et quotiens raro duxit suspiria motu,
 obstupui vano credulus auspicio,
 nequa tibi insolitos portarent visa timores,
 neve quis invitam cogeret esse suam: 30
 donec diversas praecurrrens luna fenestras,
 luna moraturis sedula luminibus,
 compositos levibus radiis patefecit ocellos.
 sic ait in molli fixa toro cubitum:
 ‘tandem te nostro referens iniuria lecto 35
 alterius clausis expulit e foribus?’
 namque ubi longa meae consumpsti tempora noctis,
 languidus exactis, ei mihi, sideribus?
 o utinam tales producas, inprobe, noctes,
 me miseram quales semper habere iubes! 40
 nam modo purpureo fallebam stamine somnum,
 rursus et Orpheae carmine fessa lyrae:
 interdum leviter mecum deserta querebar
 externo longas saepe in amore moras,
 dum me iucundis lapsam Sopor inpulit alis. 45
 illa fuit lacrimis ultima cura meis.’

VI.

Non ego nunc Hadriae vereor mare noscere tecum,
 Tulle, neque Aegaeo ducere vela salo,
 cum quo Rhipaeos possim conscendere montes
 ulteriusque domos vadere Memnonias;

sed me complexae remorantur verba puellae,
 mutatoque graves saepe colore preces. 5
 illa mihi totis argutat noctibus ignes
 et queritur nullos esse relictæ deos,
 illa meam mihi iam se denegat, illa minatur,
 quæ solet ingrato tristis amica viro. 10
 his ego non horam possum durare querellis :
 ah pereat, si quis lentus amare potest !
 an mihi sit tanti doctas cognoscere Athenas
 atque Asiae veteres cernere divitias,
 ut mihi deducta faciat convicia puppi 15
 Cynthia et insanis ora notet manibus,
 osculaque opposito dicat sibi debita vento
 et nihil infido durius esse viro ?
 tu patruî meritis conare antire secures
 et vetera oblitis iura refer sociis. 20
 nam tua non aetas umquam cessavit amori,
 semper et armatae cura fuit patriæ ;
 et tibi non umquam nostros puer iste labores
 adferat et lacrimis omnia nota meis.
 me sine, quem semper voluit Fortuna iacere, 25
 hanc animam extremæ reddere nequitiae.
 multi longinquo periere in amore libenter,
 in quorum numero me quoque terra tegat.
 non ego sum laudi, non natus idoneus armis :
 hanc me militiam fata subire volunt. 30
 at tu seu mollis qua tendit Ionia seu qua
 Lydia Pactoli tingit arata liquor,
 seu pedibus terras seu pontum carpere remis
 ibis, ut accepti sors erit imperiî :
 tum tibi siqua mei veniet non inmemor hora, 35
 vivere me duro sidere certus eris.

VII.

Dum tibi Cadmeae dicuntur, Pontice, Thebae
 armaque fraternae tristia militiae,
 atque, ita sim felix, primo contendis Homero,
 sint modo fata tuis mollia carminibus :
 nos, ut consuemus, nostros agitamus amores 5
 atque aliquid duram quaerimus in dominam ;
 nec tantum ingenio, quantum servire dolori
 cogor et aetatis tempora dura queri.
 hic mihi conteritur vitae modus, haec mea fama est,
 hinc cupio nomen carminis ire mei. 10
 me laudent doctae solum placuisse puellae,
 Pontice, et iniustas saepe tulisse minas :
 me legat adsidue post haec neglectus amator,
 et prosint illi cognita nostra mala.
 te quoque si certo puer hic concusserit arcu, 15
 (quam nolim nostros te violasse deos !)
 longe castra tibi, longe miser agmina septem
 flebis in aeterno surda iacere situ,
 et frustra cupies mollem componere versum,
 nec tibi subiciet carmina serus Amor. 20
 tum me non humilem mirabere saepe poetam,
 tunc ego Romanis praeferar ingeniis,
 nec poterunt iuvenes nostro reticere sepulcro
 ‘ardoris nostri magne poeta, iaces.’
 tu cave nostra tuo contemnas carmina fastu : 25
 saepe venit magno fenore tardus Amor.

VIII.

Tunc igitur demens, nec te mea cura moratur ?
 an tibi sum gelida vilior Illyria,
 et tibi iam tanti, quicumque est, iste videtur,
 ut sine me vento quolibet ire velis ?

tune audire potes vesani murmura ponti 5
 fortis et in dura nave iacere potes ?
 tu pedibus teneris positas fulcire pruinas, "be pressed" P.
 tu potes insolitas, Cynthia, ferre nives ?
 o utinam hibernae duplicentur tempora brumae,
 et sit iners tardis navita Vergiliis, 10
 nec tibi Tyrrhena solvatur funis arena,
 neve inimica meas eleuet aura preces,
 atque ego non videam tales subsidere ventos,
 cum tibi provectas auferet unda rates, "can they snuff away"
 ut me defixum vacua patiat^{ur} in ora "may she endure so." 15
 crudelem infesta saepe vocare manu.
 sed quocumque modo de me, periura, mereris,
 sit Galatea tuae non aliena viae,
 ut te, felici praevecta Ceraunia remo.
 accipiat placidis Oricos aequoribus. 20
 nam me non ullae poterunt corrumpere de te, "or Gal. dae - woman"
 quin ego, vita, tuo limine verba querar ;
 nec me deficiet nautas rogitare citatos
 'dicite, quo portu clausa puella mea est ?'
 et dicam 'licet Atraciiis considat in oris, 25
 et licet Hylleis : illa futura mea est.'

VIIIb.

Hic erit ! hic iurata manet ! rumpantur iniqui !
 vicinus : adsiduas non tulit illa preces.
 falsa licet cupidus deponat gaudia livor : "sugar, the enemy of their hearts"
 destitit ire novas Cynthia nostra vias. 30
 illi carus ego et per me carissima Roma
 dicitur, et sine me dulcia regna negat. "declares they have no charms for her"
 illa vel angusto mecum requiescere lecto
 et quocumque modo maluit esse mea,
 quam sibi dotatae regnum vetus Hippodamiae, 35
 et quas Elis opes ante pararat equis.

quamvis magna daret, quamvis maiora daturus,
 non tamen illa meos fugit avara sinus,
 hanc ego non auro, non Indis flectere conchis, *marks*
 sed potui blandi carminis obsequio. *Carissimè long* 40
 sunt igitur Musae, neque amanti tardus Apollo,
 quis ego fretus amo : Cynthia rara mea est. *such as seldom found*
 nunc mihi summa licet contingere sidera plantis :
 sive dies seu nox venerit, illa mea est,
 nec mihi rivalis certos subducet amores. 45
 ista meam norit gloria canitiem.

IX.

Dicebam tibi venturos, inrisor, amores
 nec tibi perpetuo libera verba fore :
 ecce iaces supplexque venis ad iura puellae,
 et tibi nunc quaevis imperat empti modo.
 non me Chaoniae vincant in amore columbae 5
 dicere quos iuvenes quaeque puella domet.
 me dolor et lacrimae merito fecere peritum :
 atque utinam posito dicar amore rudis !
 quid tibi nunc misero prodest grave dicere carmen
 aut Amphioniae moenia flere lyrae ? 10
 plus in amore valet Mimnermi versus Homero :
 carmina mansuetus lenia quaerit Amor.
 i quaeso et tristis istos compone libellos,
 et cane quod quaevis nosse puella velit.
 quid si non esset facilis tibi copia ? nunc tu 15
 insanus medio flumine quaeris aquam.
 necdum etiam palles, vero nec tangeris igni :
 haec est venturi prima favilla mali.
 tum magis Armenias cupies accedere tigres
 et magis infernae vincula nosse rotae, 20
 quam pueri totiens arcum sentire medullis
 et nihil iratae posse negare tuae.

nullus Amor cuiquam faciles ita prae-buit alas,
 ut non alterna presserit ille manu.
 nec te decipiat, quod sit satis illa parata : 25
 acrius illa subit. Pontice, siqua tua est ;
 quippe ubi non liceat vacuos seducere ocellos,
 nec vigilare alio nomine cedat Amor,
 qui non ante patet, donec manus attigit ossa.
 quisquis es, adsiduas ah fuge blanditias. 30
 illis et silices possunt et cedere quercus ;
 nedum tu possis, spiritus iste levis.
 quare, si pudor est, quam primum errata fatere :
 dicere quo pereas saepe in amore levat.

XI.

Ecquid te mediis cessantem, Cynthia, Baiis,
 qua iacet Herculeis semita litoribus,
 et modo Thesproti mirantem subdita regno
 proxima Misenis aequora nobilibus
 nostri cura subit memores ah ducere noctes ? 5
 equis in extremo restat amore locus ?
 an te nescio quis simulatis ignibus hostis
 sustulit e nostris, Cynthia, carminibus ?
 atque utinam mage te remis confisa minutis
 parvula Luerina cymba moretur aqua, 10
 aut teneat clausam tenui Teuthrantis in unda
 alternae facilis cedere lympa manu,
 quam vacet alterius blandos audire susurros
 molliter in tacito litore compositam,
 ut solet amota labi custode puella 15
 perfida, communes nec meminisse deos ;
 non quia perspecta non es mihi cognita fama,
 sed quod in hac omnis parte timetur amor.
 ignosces igitur, siquid tibi triste libelli
 attulerint nostri : culpa timoris erit. 20

ah mihi non maior carae custodia matris
 aut sine te vitae cura sit ulla meae.
 tu mihi sola domus, tu, Cynthia, sola parentes,
 omnia tu nostrae tempora laetitiae.
 seu tristis veniam seu contra laetus amicis, 25
 quidquid ero, dicam 'Cynthia causa fuit.'
 tu modo quam primum corruptas desere Baias :
 multis ista dabant litora discidium,
 litora, quae fuerant castis inimica puellis.
 ah pereant Baiae, crimen amoris, aquae ! 30

XII.

Quid mihi desidia non cessas fingere crimen,
 quod faciat nobis conscia Roma moram ?
 tam multa illa meo divisa est milia lecto,
 quantum Hypanis Veneto dissidet Eridano,
 nec mihi consuetos amplexu nutrit amores 5
 Cynthia nec nostra dulcis in aure sonat.
 olim gratus eram : non illo tempore cuiquam.
 contigit, ut simili posset amare fide.
 invidiae fuimus : num me deus obruit ? an quae
 lecta Prometheis dividit herba iugis ? 10
 non sum ego qui fueram : mutat via longa puellas.
 quantus in exiguo tempore fugit amor !
 nunc primum longas solus cognoscere noctes
 cogor et ipse meis auribus esse gravis.
 felix, qui potuit praesenti flere puellae : 15
 non nihil adpersis gaudet Amor lacrimis ;
 aut si despectus potuit mutare calores :
 sunt quoque translato gaudia servitio.
 mi neque amare aliam neque ab hac desistere fas est :
 Cynthia prima fuit, Cynthia finis erit. 20

XIV.

Tu licet abiectus Tiberina molliter unda
 Lesbia Mentoreo vina bibas opere,
 et modo tam celeres mireris currere lintres
 et modo tam tardas funibus ire rates,
 et nemus omne satas ut tendat vertice silvas, 5
 urgetur quantis Caucasus arboribus :
 non tamen ista meo valeant contendere amor :
 nescit Amor magnis cedere divitiis.
 nam sive optatam mecum trahit illa quietem,
 seu facili totum ducit amore diem, 10
 tum mihi Pactoli veniunt sub tecta liquores,
 et legitur rubris gemma sub aequoribus :
 tum mihi cessuros spondent mea gaudia reges :
 quae maneant, dum me fata perire volent.
 nam quis divitiis adverso gaudet Amore ? 15
 nulla mihi tristi praemia sint Venere !
 illa potest magnas heroum infringere vires,
 illa etiam duris mentibus esse dolor.
 illa neque Arabium metuit transcendere limen,
 nec timet ostrino, Tulle, subire toro 20
 et miserum toto iuvenem versare cubili :
 quid relevant variis serica textilibus ?
 quae mihi dum placata aderit, non ulla verebor
 regna vel Alcinoi munera despicere.

XVII.

Et merito, quoniam potui fugisse puellam !
 nunc ego desertas adloquor alcyonas.
 nec mihi Cassiope solito visura carinam,
 omniaque ingrato litore vota cadunt.
 quin etiam absenti prosunt tibi, Cynthia, venti : 5
 adspice, quam saevas increpat aura minas.

nullane placatae veniet fortuna procellae ?
 haecine parva meum funus arena teget ?
 tu tamen in melius saevas converte querellas :
 sat tibi sit poenae nox et iniqua vada. 10
 an poteris siccis mea fata reponere ocellis,
 ossaque nulla tuo nostra tenere sinu ?
 ah pereat, quicumque rates et vela paravit
 primus et invito gurgite fecit iter.
 nonne fuit levius dominae pervincere mores 15
 (quamvis dura, tamen rara puella fuit),
 quam sic ignotis circumdata litora silvis
 cernere et optatos quaerere Tyndaridas ?
 illic siqua meum sepelissent fata dolorem,
 ultimus et posito staret amore lapis, 20
 illa meo caros donasset funere crines,
 molliter et tenera poneret ossa rosa :
 illa meum extremo clamasset pulvere nomen,
 ut mihi non ullo pondere terra foret.
 at vos, acquoreae formosa Doride natae, 25
 candida felici solvite vela choro :
 si quando vestras labens Amor attigit undas,
 mansuetis socio parcite litoribus.

XVIII.

Haec certe deserta loca et taciturna querenti,
 et vacuum Zephyri possidet aura nemus :
 hic licet occultos proferre inpune dolores,
 si modo sola queant saxa tenere fidem.
 unde tuos primum repetam, mea Cynthia, fastus ? 5
 quod mihi das flendi, Cynthia, principium ?
 qui modo felices inter numerabar amantes,
 nunc in Amore tuo cogor habere notam.
 quid tantum merui ? quae te mihi crimina mutant ?
 an nova tristitiae causa puella tuae ? 10

sic mihi te referas levis, ut non altera nostro
 limine formosos intulit ulla pedes.
 quamvis multa tibi dolor hic meus aspera debet,
 non ita saeva tamen venerit ira mea,
 ut tibi sim merito semper furor et tua flendo 15
 lumina deiectis turpia sint lacrimis.
 an quia parva damus mutato signa colore,
 et non ulla meo clamat in ore fides ?
 vos eritis testes, siquos habet arbor amores,
 fagus et Arcadio pinus amica deo. 20
 ah quotiens teneras resonant mea verba sub umbras,
 scribitur et vestris Cynthia corticibus !
 an tua quod peperit nobis iniuria curas
 quae solum tacitis cognita sunt foribus ?
 omnia consuevi timidus perferre superbae 25
 iussa neque arguto facta dolore queri.
 pro quo divini fontes et frigida rupes
 et datur inculto tramite dura quies ;
 et quodcumque meae possunt narrare querellae,
 cogor ad argutas dicere solus aves. 30
 sed qualiscumque es, resonent mihi ' Cynthia ' silvae,
 nec deserta tuo nomine saxa vacent.

XIX.

Non ego nunc tristes vereor, mea Cynthia, Manes,
 nec moror extremo debita fata rogo ;
 sed ne forte tuo careat mihi funus amore,
 hic timor est ipsis durior exequiis.
 non adeo leviter nostris puer haesit ocellis, 5
 ut meus oblito pulvis amore vacet.
 illic Phylacides incundae coniugis heros
 non potuit caecis inmemor esse locis,
 sed cupidus falsis attingere gaudia palmis
 Thessalus antiquam venerat umbra domum. 10

illic quidquid ero, semper tua dicar imago :
 traicit et fati litora magnus amor.
 illic formosae veniant chorus heroinae,
 quas dedit Argivis Dardana praeda viris ;
 quarum nulla tua fuerit mihi, Cynthia, forma
 gratior et (Tellus hoc ita iusta sinat)
 quamvis te longae remorentur fata senectae,
 cara tamen lacrimis ossa futura meis.
 quae tu viva mea possis sentire favilla !
 tum mihi non ullo mors sit amara loco. 15
 quam vereor, ne te contempto, Cynthia, busto
 abstrahat a nostro pulvere iniquus Amor,
 cogat et invitam lacrimas siccare cadentes.
 flectitur adsiduis certa puella minis.
 quare, dum licet, inter nos laetemur amantes : 20
 non satis est ullo tempore longus amor. 25

XXII.

Qualis et unde genus, qui sint mihi, Tulle, Penates,
 quaeris pro nostra semper amicitia.
 si Perusina tibi patriae sunt nota sepulera,
 Italiae duris funera temporibus,
 cum Romana suos egit discordia cives 5
 (sic, mihi praecipue, pulvis Etrusca, dolor,
 tu proiecta mei perpessa es membra propinqui,
 tu nullo miseri contegis ossa solo),
 proxima supposito contingens Umbria campo
 me genuit terris fertilis uberibus. 10

SEX. PROPERTII

LIBER SECVNDVS.

I.

Quaeritis, unde mihi totiens scribantur amores,
unde meus veniat mollis in ora liber.
non haec Calliope, non haec mihi cantat Apollo :
ingenium nobis ipsa puella facit.
sive illam Cois fulgentem incedere cogis, 5
hoc totum e Coa veste volumen erit :
seu vidi ad frontem sparsos errare capillos,
gaudet laudatis ire superba comis :
sive lyrae carmen digitis percussit eburnis,
miramur, faciles ut premat arte manus : 10
seu cum poscentes somnum declinat ocellos,
invenio causas mille poeta novas :
seu nuda erepto mecum luctatur amictu,
tum vero longas condimus Iliadas :
seu quidquid fecit sive est quodcumque locuta, 15
maxima de nihilo nascitur historia.
quod mihi si tantum, Maecenas, fata dedissent,
ut possem heroas ducere in arma manus,
non ego Titanas canerem, non Ossan Olympo
inpositam, ut caeli Pelion esset iter, 20
non veteres Thebas, nec Pergama nomen Homeri,
Xerxis et imperio bina coisse vada,
regnave prima Remi aut animos Carthaginis altae,
Cimbrorumque minas et benefacta Mari :

bellaque resque tui memorarem Caesaris, et tu	25
Caesare sub magno cura secunda fores.	
nam quotiens Mutinam aut civilia busta Philippos	
aut canerem Siculae classica bella fugae	
eversosque focos antiquae gentis Etruscae	
et Ptolemaei litora capta Phari,	30
aut canerem Aegyptum et Nilum, cum tractus in urbem	
septem captivis debilis ibat aquis,	
aut regum auratis circumdata colla catenis,	
Actiaque in Sacra currere rostra Via,	
te mea Musa illis semper contexeret armis,	35
et sumpta et posita pace fidele caput.	
Theseus infernis, superis testatur Achilles,	
hic Ixioniden, ille Menoetiaden.	
sed neque Phlegraeos Iovis Enceladique tumultus	
intonet angusto pectore Callimachus,	40
nec mea conveniunt duro praecordia versu	
Caesaris in Phrygios condere nomen avos.	
navita de ventis, de tauris narrat arator,	
et numerat miles vulnera, pastor oves,	
nos contra angusto versantis proelia lecto :	45
qua pote quisque, in ea conterat arte diem.	
laus in amore mori, laus altera, si datur uno	
posse frui : fruar o solus amore meo !	
si meminini, solet illa leves culpae puellas,	
et totam ex Helena non probat Iliada.	50
seu mihi sunt tangenda novercae pocula Phaedrae,	
pocula privigno non nocitura suo,	
seu mihi Circaeο pereundum est gramine, sive	
Colechis Iolciacis urat aena focis,	
una meos quoniam praedata est femina sensus,	55
ex hac ducentur funera nostra domo.	
omnes humanos sanat medicina dolores :	
solus amor morbi non amat artificem.	
tarda Philoctetae sanavit crura Machaon,	
Phoenicis Chiron lumina Phillyrides,	60

et deus extinctum Cressis Epidaurius herbis
 restituit patriis Androgeona focis,
 Mysus et Haemonia iuvenis qua cuspide vulnus
 senserat, hac ipsa cuspide sensit opem.
 hoc si quis vitium poterit mihi demere, solus
 Tantaleae poterit tradere poma manu :
 dolia virgineis idem ille repleverit urnis,
 ne tenera adsidua colla graventur aqua :
 idem Caucasea solvet de rupe Promethei
 brachia et a medio pectore pellet avem.
 quandocumque igitur vitam mea fata reposcent
 et breve in exiguo marmore nomen ero,
 Maecenas, nostrae spes invidiosa iuventae,
 et vitae et morti gloria iusta meae,
 si te forte meo ducet via proxima busto,
 esseda caelatis siste Britannia iugis,
 taliaque inlacrimans mutae iace verba favillae,
 ‘huic misero fatum dura puella fuit.’

II.

Liber eram et vacuo meditabar vivere lecto :
 at me composita pace fefellit Amor.
 cur haec in terris facies humana moratur ?
 Iuppiter, ignoro pristina furta tua.
 fulva coma est longaeque manus, et maxima toto
 corpore, et incedit vel Iove digna soror,
 aut cum Munychias Pallas spatiatur ad aras,
 Gorgonis anguiferae pectus operta comis.
 qualis et Ischomache Lapithae genus heroine,
 Centauris medio grata rapina mero,
 Mercurio talis fertur Boebeidos undis
 virgineum Brimo composuisse latus.
 cedite iam, divae, quas pastor viderat olim
 Idaeis tunicas ponere verticibus.

hanc utinam faciem nolit mutare senectus,
etsi Cumaeae saecula vatis aget.

15

III.

Qui nullam tibi dicebas iam posse nocere,
haesisti, cecidit spiritus ille tuus.
vix unum potes, infelix, requiescere mensem,
et turpis de te iam liber alter erit.

quaerebam, sicca si posset piscis arena

5

nec solitus ponto vivere torvus aper,
aut ego si possem studiis vigilare severis :
differtur, numquam tollitur ullus amor.
nec me tam facies, quamvis sit candida, cepit
(lilia non domina sint magis alba mea ;

10

ut Maeotica nix minio si certet Hiberno,
utque rosae puro lacte natant folia),

nec de more comae per levia colla fluentes,

non oculi, geminae, sidera nostra, faces,

nec siqua Arabio luget bombyce puella

15

(non sum de nihilo blandus amator ego),

quantum quod posito formose saltat Iaccho,

egit ut euhantes dux Ariadna choros.

et quantum, Aeolio cum temptat carmina plectro,

par Aganippeae ludere docta lyrae,

20

et, sua cum antiquae committit scripta Corinnae

carmina, quae quivis, non putat aequa suis.

non tibi nascenti primis, mea vita, diebus

candidus argutum sternuit omen Amor ?

haec tibi contulerunt caelestia munera divi,

25

haec tibi ne matrem forte dedisse putes.

non non humani partus sunt talia dona :

ista decem menses non peperere bona.

gloria Romanis una es tu nata puellis :

Romana accumbes prima puella Iovi.

30

nec semper nobiscum humana cubilia vises.

post Helenam haec terris forma secunda redit.

hac ego nunc mirer si flagret nostra iuventus ?

pulchrius hac fuerat, Troia, perire tibi.

olim mirabar, quod tanti ad Pergama belli

35

Europae atque Asiae causa puella fuit :

nunc, Pari, tu sapiens et tu, Menelae, fuisti,

tu quia poscebas, tu quia lentus eras.

digna quidem facies, pro qua vel obiret Achilles :

vel Priamo belli causa probanda fuit.

40

siquis vult fama tabulas anteire vetustas,

hic dominam exemplo ponat in arte meam.

sive illam Hesperiiis, sive illam ostendet Eois,

uret et Eoos, uret et Hesperios.

V.

Hoc verum est, tota te ferri, Cynthia, Roma

et non ignota vivere nequitia ?

haec merui sperare ? dabis mihi, perfida, poenas :

et nobis aliquo, Cynthia, ventus erit.

inveniam tamen e multis fallacibus unam

5

quae fieri nostro carmine nota velit,

nec mihi tam duris insultet moribus et te

vellicet : heu sero flebis amata diu.

nunc est ira recens, nunc est discedere tempus :

si dolor afuerit, crede, redibit amor.

10

non ita Carpathiae variant Aquilonibus undae

nec dubio nubes vertitur atra Noto,

quam facile irati verbo mutantur amantes :

dum licet, iniusto subtrahe colla iugo.

nec tu non aliquid, sed prima nocte, dolebis :

15

omne in amore malum, si patiare, leve est.

at tu per dominae Iunonis dulcia iura

parce tuis animis, vita, nocere tibi.

non solum taurus ferit uncis cornibus hostem,
 verum etiam instanti laesa repugnat ovis. 20
 nec tibi periuro scindam de corpore vestem,
 nec mea praeclusas fregerit ira fores,
 nec tibi conexos iratus carpere crines
 nec duris ausim laedere pollicibus.
 rusticus haec aliquis tam turpia proelia quaerat, 25
 cuius non hederæ circuire caput.
 scribam igitur, quod non umquam tua deleat aetas,
 'Cynthia forma potens, Cynthia verba levis.'
 crede mihi, quamvis contemnas murmura famae,
 hic tibi pallori, Cynthia, versus erit. 30

VI.

Non ita complebant Ephyreae Laidos aedes,
 ad cuius iacuit Graecia tota fores,
 turba Menandreae fuerat nec Thaidos olim
 tanta, in qua populus lusit Erichthonius,
 nec quae deletas potuit componere Thebas, 5
 Phryne tam multis facta beata viris.
 quin etiam falsos fingis tibi saepe propinquos,
 oscula nec desunt qui tibi iure ferant.
 me iuvenum pictae facies, me nomina laedunt,
 me tener in cunis et sine voce puer, 10
 me laedit, si multa tibi dedit oscula mater,
 me soror et cum quae dormit amica simul :
 omnia me laedunt : timidus sum (ignosce timori)
 et miser in tunica suspicor esse virum.
 his olim, ut fama est, vitiis ad proelia ventum est, 15
 his Troiana vides funera principiis.
 aspera Centauros eadem dementia iussit
 frangere in adversum pocula Pirithoum.
 cur exempla petam Graium ? tu criminis auctor,
 nutritas duro, Romule, lacte lupae : 20

* * *

tu rapere intactas docuisti inpune Sabinas :
per te nunc Romae quidlibet audet Amor.
felix Admeti coniunx et lectus Vlixis,
et quaecumque viri femina limen amat.

* * *

templa Pudicitiae quid opus statuuisse puellis, 25
si cuivis nuptae quidlibet esse licet ?

quae manus obscaenas depinxit prima tabellas
et posuit casta turpia visa domo,
illa puellarum ingenuos corruptit ocellos
nequitiaeque suae noluit esse rudes. 30

ah gemat, in terris ista qui protulit arte
iurgia sub tacita condita laetitia.
non istis olim variabant tecta figuris :
tum paries nullo crimine pictus erat.

* * *

sed non inmerito velavit aranea fanum 35
et mala desertos occupat herba deos.

* * *

quos igitur tibi custodes, quae limina ponam,
quae numquam supra pes inimicus eat ?
nam nihil invitae tristis custodia prodest :
quam peccare pudet, Cynthia, tuta sat est. 40

* * *

nos uxor numquam. numquam diducet amica :
semper amica mihi, semper et uxor eris.

X.

Sed tempus lustrare aliis Heliconae choreis,
et campum Haemonio iam dare tempus equo.
iam libet et fortes memorare ad proelia turmas
et Romana mei dicere castra ducis.

quod si deficiant vires, audacia certe 5
 laus erit : in magnis et voluisse sat est.
 aetas prima canat Veneres, extrema tumultus :
 bella canam, quando scripta puella mea est.
 nunc volo subducto gravior procedere vultu,
 nunc aliam citharam me mea Musa docet. 10
 surge, anime, ex humili iam carmine : sumite vires,
 Pierides : magni nunc erit oris opus.
 iam negat Euphrates equitem post terga tueri
 Parthorum et Crassos se tenuisse dolet :
 India quin, Auguste, tuo dat colla triumpho, 15
 et domus intactae te tremit Arabiae :
 et siqua extremis tellus se subtrahit oris,
 sentiat illa tuas postmodo capta manus.
 haec ego castra sequar : vates tua castra canendo
 magnus ero : servant hunc mihi fata diem ! 20
 ut caput in magnis ubi non est tangere signis,
 ponitur hic imos ante corona pedes;
 sic nos nunc, inopes laudis conscendere culmen,
 pauperibus sacris vilia tura damus.
 nondum etenim Ascræos norunt mea carmina fontes, 25
 sed modo Permessi flumine lavit Amor.

XI.

Scribant de te alii vel sis ignota licebit :
 laudet, qui sterili semina ponit humo.
 omnia, crede mihi, tecum uno munera lecto
 auferet extremi funeris atra dies :
 et tua transibit contemnens ossa viator, 5
 nec dicet ' cinis hic docta puella fuit.'

XII.

Quicumque ille fuit, puerum qui pinxit Amorem,
 nonne putas miras hunc habuisse manus ?

hic primum vidit sine sensu vivere amantes
 et levibus curis magna perire bona.
 idem non frustra ventosas addidit alas, 5
 fecit et humano corde volare deum ;
 scilicet alterna quoniam iactamur in unda,
 nostraque non ullis permanet aura locis.
 et merito hamatis manus est armata sagittis,
 et pharetra ex umero Gnosia utroque iacet ; 10
 ante ferit quoniam, tuti quam cernimus hostem,
 nec quisquam ex illo vulnere sanus abit.
 in me tela manent, manet et puerilis imago :
 sed certe pennas perdidit ille suas ;
 evolat heu nostro quoniam de pectore nusquam 15
 adsiduusque meo sanguine bella gerit.
 qui tibi iucundum est siccis habitare medullis ?
 si pudor est, alio traice tela tua !
 intactos isto satius temptare veneno :
 non ego, sed tenuis vapulat umbra mea. 20
 quam si perdidideris, quis erit qui talia cantet
 (haec mea Musa levis gloria magna tua est),
 qui caput et digitos et lumina nigra puellae
 et canat ut soleant molliter ire pedes ?

XIII.

Non tot Achaemeniis armantur Susa sagittis,
 spicula quot nostro pectore fixit Amor.
 hic me tam graciles vetuit contemnere Musas,
 iussit et Aseraeum sic habitare nemus,
 non ut Pieriae quercus mea verba sequantur, 5
 aut possim Ismaria ducere valle feras,
 sed magis ut nostro stupefiat Cynthia versu :
 tunc ego sim Inachio notior arte Lino.
 non ego sum formae tantum mirator honestae,
 nec siqua inlustres femina iactat avos : 10

me iuvet in gremio doctae legisse puellae,
 auribus et puris scripta probasse mea.
 haec ubi contigerint, populi confusa valet
 fabula: nam domina iudice tutus ero.
 quae si forte bonas ad pacem verterit aures,
 possum inimicitias tunc ego ferre Iovis.

15

XIIIB.

Quandocumque igitur nostros mors claudet ocellos,
 accipe quae serves funeris acta mei.

nec mea tum longa spatietur imagine pompa. *cf. Tac. Ann. 4 9* 20
 nec tuba sit fati vana querella mei,

nec mihi tum fulcro sternatur lectus eburno,
 nec sit in Attalico mors mea nixa toro. *my dead body.*

all. "hæm"
an - transj.
yes"
 desit odoriferis ordo mihi lancibus, adsint
 plebei parvae funeris exequiae.

sat mea sat magna est, si tres sint pompa libelli, 25
 quos ego Persephonae maxima dona feram. *subj.*

tu vero nudum pectus lacerata sequeris,
 nec fueris nomen lassa vocare meum,

osculaue in gelidis pones suprema labellis,
 cum dabitur Syrio munere plenus onyx. 30

deinde, ubi suppositus cinerem me fecerit ardor,
 accipiat Manes parvula testa meos,

et sit in exiguo laurus super addita busto.
 quae tegat extincti funeris umbrâ locum.

et duo sint versus, 'qui nunc iacet horrida pulvis, 35
 unius hic quondam servus amoris erat.'

nec minus haec nostri notescet fama sepulchri,
 quam fuerant Phthii busta cruenta viri.

tu quoque si quando venies ad fata, (memento
 hoc iter) ad lapides cana veni memores. 40

interea cave sis nos adspersa sepultos:
 nonnihil ad verum conscia terra sapit. *conscious, sensible.*

*Portugali compare Grog "Even in our ashes lies their hidden pain" and Shaks. Ind. Lam. 2. 254:
 "O pardon me, their pain of bleeding souls"*

atque utinam primis animam me ponere cunis
 iussisset quaevis de tribus una soror !
 nam quo tam dubiae servetur spiritus horae ? *For why should I guard this breath*
 Nestoris est visus post tria saecula cinis. *45*
 quis tam longaevae minuisset fata senectae
 Gallicus Iliacis miles in aggeribus !
 non ille Antilochi vidisset corpus humari,
 diceret aut 'o Mors, cur mihi sera venis ?'
 tu tamen amisso non numquam flebis amico :
 fas est praeteritos semper amare viros. *'Love's past away'*
 testis, cui niveum quondam percussit Adonem
 venantem Idalio vertice durus aper :
 illis formosum iacuisse paludibus, illuc *l'ovisse :* *50*
 diceris effusa tu, Venus, isse coma.
 sed frustra mutos revocabis. Cynthia, Manes :
 nam mea quid poterunt ossa minuta loqui ?

XIX.

Etsi me invito discedis, Cynthia, Roma,
 laetor quod sine me devia rura coles.
 nullus erit castis iuvenis corruptor in agris,
 qui te blanditiis non sinat esse probam.
 nulla neque ante tuas orietur rixa fenestras, *5*
 nec tibi clamatae somnus amarus erit.
 sola eris et solos spectabis, Cynthia, montes
 et pecus et fines pauperis agricolae.
 illic te nulli poterunt corrumpere ludi
 fanaque peccatis plurima causa tuis : *10*
 illic adsidue tauros spectabis arantes
 et vitem docta ponere falce comas,
 atque ibi rara feres inculto tura sacello,
 haedus ubi agrestes corruet ante focos,
 protinus et nuda choreas imitabere sura ; *15*
 omnia ab externo sint modo tuta viro.

ipse ego venabor : iam nunc me sacra Dianae
 suscipere et Veneri ponere vota iuvat.
 incipiam captare feras et reddere pinu
 cornua et audaces ipse monere canes ;
 non tamen ut vastos ausim temptare leones
 aut celer agrestes comminus ire, sues.
 haec igitur mihi sit lepores audacia molles
 excipere et stricto figere avem calamo,
 qua formosa suo Clitumnus flumina luco
 integit et niveos abluit unda boves.
 tu quotiens aliquid conabere, vita, memento
 venturum paucis me tibi Luciferis.
 sic me nec solae poterunt avertere silvae
 nec vaga muscosis flumina fusa iugis,
 quin ego in adsidua motem tua nomina lingua,
 absenti nemo ne nocuisse velit.

XXVII.

At vos incertam, mortales, funeris horam
 quaeritis, et qua sit mors aditura via,
 quaeritis et caelo Phoenicem inventa sereno,
 quae sit stella homini commoda quaeque mala,
 seu pedibus Parthos sequimur seu classe Britannos,
 et maris et terrae caeca pericla viae,
 rursus et obiectum fletis capiti esse tumultum,
 cum Mavors dubias miscet utrimque manus ;
 praeterea domibus flammam domibusque ruinas,
 neu subeant labris pocula nigra tuis.
 solus amans novit, quando periturus et a qua
 morte, neque hic Boreae flabra neque arma timet.
 iam licet et Stygia sedeat sub arundine remex,
 cernat et infernae tristia vela ratis :
 si modo clamantis revocaverit aura puellae,
 concessum nulla lege redibit iter.

XXVIII.

Iuppiter, adfectae tandem miserere puellae :
 tam formosa tuum mortua crimen erit.
 venit enim tempus, quo torridus aestuat aer,
 incipit et sicco fervere terra Cane.
 sed non tam ardoris culpa est neque crimina caeli, 5
 quam totiens sanctos non habuisse deos.
 hoc perdit miseras, hoc perdidit ante puellas :
 quidquid iurarunt, ventus et unda rapit.
 num sibi collatam doluit Venus ? illa peraeque
 prae se formosis invidiosa dea est. 10
 an contempta tibi Iunonis templa Pelasgae,
 Palladis aut oculos ausa negare bonos ? *transire*
 semper, formosae, non nostis parcere verbis. *je ne puis rien*
 hoc tibi lingua nocens, hoc tibi forma dedit.
 sed tibi vexatae per multa pericula vitae 15
 extremo veniet mollior hora die.
 Io versa caput primos mugiverat annos :
 nunc dea, quae Nili flumina vacca bibit.
 Ino etiam prima terris, aetate vagata est :
 hanc miser inplorat navita Leucothoen, 20
 Andromede monstris fuerat devota marinis :
 haec eadem Persei nobilis uxor erat.
 Callisto Arcadios erraverat ursa per agros :
 haec nocturna suo sidere vela regit.
 quod si forte tibi properarint fata quietem, 25
 illa sepulturae fata beata tuae. *in leur grand respect, mais ils font de leur burial la base*
 narrabis Semelae, quo sit formosa periclo, *et quel peut en être le résultat*
 credet et illa, suo docta puella malo ;
 et tibi Maconias inter heroidas omnis
 primus erit nulla non tribuente locus. 30
 nunc, utcumque potes, fato gere saucia morem :
 et deus et durus vertitur ipse dies.
 hoc tibi vel poterit, coniunx, ignoscere Iuno :
 frangitur et Iuno, siqua puella perit.

l'incert, qu'on

XXVIIIb.

Deficiunt magico torti sub carmine rhombi, 35
 et iacet extincto laurus adusta foco,
 et iam Luna negat totiens descendere caelo,
 nigraque funestum concinit omen avis.
 una ratis fati nostros portabit amores
 caerulea ad infernos velificata lacus. 40
 si non unius, quaeso, miserere duorum.
 vivam, si vivet : si cadet illa, cadam.
 pro quibus optatis sacro me carmine damno :
 scribam ego 'per magnum salva puella Iovem' ;
 ante tuosque pedes illa ipsa operata sedebit, 45
 narrabitque sedens longa pericla sua.

XXVIIIc.

Haec tua. Persephone, maneat clementia, nec tu.
 Persephonae coniunx, saevior esse velis.
 sunt apud infernos tot milia formosarum :
 pulchra sit in superis, si licet, una locis. 50
 vobiscum est Iope, vobiscum candida Tyro,
 vobiscum Europe nec proba Pasiphae, ~~in famam~~
 et quot Troia tulit vetus et quot Achaia formas,
 et Phoebi et Priami diruta regna senis :
 et quaecumque erat in numero Romana puella, 55
 occidit : has omnes ignis avarus habet.
 nec forma aeternum aut cuiquam est fortuna perennis :
 longius aut propius mors sua quemque manet.
 tu quoniam es, mea lux, magno dimissa periclo,
 munera Dianae debita redde choros. 60
 redde etiam excubias divae nunc, ante iuvencae,
 votivas noctes et mihi solve decem.

XXXI.

Quaeris, cur veniam tibi tardior. aurea Phoebi
 porticus a magno Caesare aperta fuit.
 tanta erat in speciem Poenis digesta columnis,
 inter quas Danaï femina turba senis.
 hic equidem Phoebō visus mihi pulchrior ipso 5
 marmoreus tacita carmen hiare lyra,
 atque aram circum steterant armenta Myronis,
 quattuor artifices, vivida signa, boves.
 tum medium claro surgebat marmore templum
 et patria Phoebō carius Ortygia. 10
 in quo Solis erat supra fastigia currus,
 et valvae, Libyci nobile dentis opus,
 altera deiectos Parnasi vertice Gallos,
 altera maerebat funera Tantalidos.
 deinde inter matrem deus ipse interque sororem 15
 Pythius in longa carmina veste sonat.

XXXIV.

Cur quisquam faciem dominae iam credit amico?
 sic erepta mihi paene puella mea est.
 expertus dico, nemo est in amore fidelis:
 formosam raro non sibi quisque petit.
 polluit ille deus cognatos, solvit amicos, 5
 et bene concordēs tristia ad arma vocat.
 hospes in hospitium Menelao venit adulter:
 Colchis et ignotum nonne secuta virum est?
 Lynceū, tunc meam potuisti, perilde, curam
 tangere? nonne tuae tum cecidere manus? 10
 quid si non constans illa et tam certa fuisset?
 posses in tanto vivere flagitio?
 tu mihi vel ferro pectus vel perde veneno:
 a domina tantum te modo tolle mea.

te socium vitae, te corporis esse licebit,	15
te dominum admitto rebus, amice, meis :	
lecto te solum, lecto te deprecor uno :	
rivalem possum non ego ferre Iovem.	
ipse meas solus, quod nil est, aemulor umbras,	
stultus, quod stulto saepe timore tremo.	20
una tamen causa est, qua crimina tanta remitto,	
errabant multo quod tua verba mero.	
sed numquam vitae fallet me ruga severae :	
omnes iam norunt, quam sit amare bonum.	
Lynceus ipse meus seros insanit amores.	25
serum te nostros laetor adire deos.	
quid tua Socraticis tibi nunc sapientia libris	
proderit aut rerum dicere posse vias ?	
aut quid Crethei tibi prosunt carmina lecta ?	
nil iuvat in magno vester amore senex.	30
tu Latiis Meropem Musis imitere Philetan	
et non inflati somnia Callimachi.	
nam cursus licet Aetoli referas Acheloi,	
fluxerit ut magno fractus amore liquor.	
atque etiam ut Phrygio fallax Macandria campo	35
errat et ipsa suas decipit unda vias,	
qualis et Adrasti fuerit vocalis Arion,	
tristis ad Archemori funera victor equus :	
non Amphiareae prosint tibi fata quadrigae	
aut Capanei magno grata ruina Iovi.	40
desine et Aeschyleo componere verba cothurno,	
desine, et ad molles membra resolve choros.	
incipi iam angusto versus includere torno,	
inque tuos ignes, dure poeta, veni.	
tu non Antimacho, non tutior ibis Homero :	45
despicit et magnos recta puella deos.	
sed non ante gravi taurus succumbit aratro,	
cornua quam validis haeserit in laqueis,	
nec tu tam duros per te patieris amores :	
trux tamen a nobis ante domandus eris.	50

harum nulla solet rationem quaerere mundi,
 nec cur fraternis Luna laboret equis,
 nec si post Stygias aliquid restabimus undas,
 nec si consulto fulmina missa tonent.
 adspice me, cui parva domi fortuna relicta est, 55
 nullus et antiquo Marte triumphus avi,
 ut regnem mixtas inter conviva puellas
 hoc ego, quo tibi nunc elebor, ingenio.
 me iuvet hesternis positum languere corollis,
 quem tetigit iactu certus ad ossa deus, 60
 Actia Vergilium custodis litora Phoebi,
 Caesaris et fortes dicere posse rates,
 qui nunc Aeneae Troiani suscitât arma
 iactaque Lavinis moenia litoribus.
 cedite Romani scriptores, cedite Grai : 65
 nescio quid maius nascitur Iliade.
 tu canis umbrosi subter pineta Galaesi
 Thyrsin et attritis Daphnin arundinibus,
 utque decem possint corrumpere mala puellas,
 missus et inpressis haedus ab uberibus. 70
 felix, qui viles pomis mercaris amores !
 huic licet ingratae Tityrus ipse canat.
 felix intactum Corydon qui temptat Alexin
 agricolae domini carpere delicias !
 quamvis ille sua lassus requiescat avena, 75
 laudatur faciles inter Hamadryadas.
 tu canis Ascræi veteris praecepta poetae,
 quo seges in campo, quo viret uva iugo.
 tale facis carmen, docta testudine quale
 Cynthus inpositis temperat articulis. 80
 non tamen haec ulli venient ingrata legenti,
 sive in amore rudis sive peritus erit.
 nec minor his animis aut sim minor ore : canorus
 anseris indocto carmine cessit olor.
 haec quoque perfecto ludebat Iasone Varro, 85
 Varro Leucadiae maxima flamma suae.

haec quoque lascivi cantarunt scripta Catulli,
Lesbia quis ipsa notior est Helena.
haec etiam docti confessa est pagina Calvi,
cum caneret miserae funera Quintiliae.
et modo formosa quam multa Lycoride Gallus
mortuus inferna vulnera lavit aqua !
Cynthia quin etiam versu laudata Properti,
hos inter si me ponere Fama volet.

SEX. PROPERTII

LIBER TERTIVS.

I.

^{sacra reliqua}
 Callimachi Manes et Coi sacra Philetæ,
 in vestrum, quaeso, me sinite ire nemus.
 primus ego ingredior puro de fonte sacerdos ^{will probably minister from an unsullied spring.}
 Itala per Graios ^{mythic. mountains} orgia ferre choros.
 dicite, quo pariter carmen tenuastis in antro? ^{open your slender legs}
 quove pede ingressi? quamve bibistis aquam?
 ah valeat. ^{out on him} Phoebum quicumque moratur in armis!
 exactus tenui punice versus eat, ^{will not part of fine punice.}
 quo me Fama levat terra sublimis, et a me
 nata coronatis Musa triumphat equis, 10
 et mecum in curru parvi vectantur Amores,
 scriptorumque meas turba secuta rotas.
 quid frustra missis-in-me certatis habenis?
 non datur ad Musas currere lata via.
 multi, Roma, tuas laudes annalibus addent, 15
 qui finem imperii Bactra futura canent:
 sed, quod pace legas, opus hoc de monte sororum
 detulit intacta pagina nostra via. ^{from an unhectored original}
 mollia, Pegasides, date vestro sarta poetæ:
 non faciet capiti dura corona meo. 20
 at mihi quod vivo detraxerit invida turba,
 post obitum duplici fenore reddet Honos.
 omnia post obitum fingit maiora vetustas: ^{magnific}
 maius ab exequiis nomen in ora venit.

- nam quis equo pulsas abiegno nosceret arces, 25
 fluminaque Haemonio cominus isse viro,
 Idaeum Simoenta Iovis cum prole Scamandro,
 Hectora per campos ter maculasse rotas?
 Deiphobumque Helenumque et Polydamanta et in armis
 qualemcumque Parin vix sua nosset humus. 30
 exiguo sermone fores nunc, Ilion, et tu
 Troia bis Oetaei numine capta dei. *'by the divine power of'*
 nec non ille tui casus memorator Homerus
 posteritate suum crescere sensit opus.
 neque inter seros laudabit Roma nepotes : 35
 illum post cineres auguror ipse diem.
 ne mea contempto lapis indicet ossa sepulcro; *or an ungenerous grave*
 provisum est Lycio vota probante deo.
 carminis interea nostri redeamus in orbem, *round*
 gaudeat in solito tacta puella sono. *impressed* 40
 Orphea detinuisse feras et concita dicunt (II)
 flumina Threicia sustinuisse lyra :
 saxa Cithaeronis Thebas agitata per artem
 sponte sua in muri membra coisse ferunt :
 quin etiam, Polypheme, fera Galatea sub Aetna 5
 ad tua rorantes carmina flexit equos :
 miremur, nobis et Baccho et Apolline dextro,
 turba puellarum si mea verba colit ?
 quod non Taenariis domus est mihi fulta columnis,
 nec camera auratas inter eburna trabes, 10
 nec camera Phaeacas aequant pomaria silvas,
 non operosa rigat Marcius antra liquor :
 at Musae comites et carmina cara legenti,
 et defessa choris Calliopea meis.
 fortunata, meo siqua es celebrata libello ! 15
 carmina erunt formae tot monimenta tuae.
 nam neque pyramidum sumptus ad sidera ducti,
 nec Iovis Elei caelum imitata domus,
 nec Mausolei dives fortuna sepulchri
 mortis ab extrema condicione vacant. 20

aut illis flamma aut imber subducet honores,
annorum aut ictu pondera victa ruent.
at non ingenio quaesitum nomen ab aevo
excidet : ingenio stat sine morte decus.

III.

Visus eram molli recubans Heliconis in umbra,
Bellerophontei qua fluit umor equi,
reges, Alba, tuos et regum facta tuorum,
tantum operis, nervis hiscere posse meis, *esp. P. that I had strength to grasp*
parvaque tam magnis admoram fontibus ora, 5
unde pater sitiens Ennius ante bibit,
et cecini Curios fratres et Horatia pila,
regiaque Aemilia vecta tropaea rate,
victricesque moras Fabii pugnamque sinistram
Cannensem et versos ad pia vota deos, 10
Hannibalemque Lares Romana sede fugantes,
anseris et tutum voce fuisse Iovem ;
cum me Castalia speculans ex arbore Phoebus *watching me ... the wood*
sic ait aurata nixus ad antra lyra :
'quid tibi cum tali, demens, est flumine ? quis te *q. s.* 15
carminis heroi tangere iussit opus ?
non hic ulla tibi, speranda est fama, Properti :
mollia sunt parvis prata terenda rotis,
ut tuus in scamno iacetur saepe libellus, *scamnum, 'fortiori'*
quem legat expectans sola puella virum. 20
cur tua praescripto *devoted, sworn* severa est pagina gyro ?
non est ingenii cymba gravanda tui. *Danti, Parq. i. 103. "la navicella del mio*
alter remus aquas, alter tibi radat arenas : *ingegno"*
tutus eris : medio maxima turba mari est. *ferment, uproar.*
dixerat, et plectro *relictor* sedem mihi monstrat eburno, 25
qua nova muscoso semita facta solo est.
hic erat adfixis viridis spelunca lapillis.
pendebantque cavis tympana pumicibus.

orgia mystarum et Sileni patris imago
 fictilis, et calami, Pan Tegeaeae, tui, 30
 et Veneris dominae volucres, mea turba, columbae *my favours*
 tingunt Gorgoneo Punica rostra lacu,
 diversaeque novem sortitae rura puellae *iura, P.*
 exercent teneras in sua dona manus.
 haec hederas legit in thyrsos, haec carmina nervis 35
 aptat, at illa manu textit utraque rosam.
 e quarum numero me contigit una dearum :
 (ut reor a facie, Calliopea fuit) : *from 24, as 24. P.*
 'contentus niveis semper vectabere cyeis,
 nec te fortis-equi ducet ad arma sonus. *allure ?* 40
 nil tibi sit rauco praeconia classica cornu *marked advertisement, P.*
 flare nec Aonium tinguere Marte nemus, *naval proclamation, R.*
 aut quibus in campis Mariano proelia signo
 stent et Teutonicas Roma refringat opes,
 barbarus aut Suevo perfusus sanguine Rhenus 45
 saucia maerenti corpora vectet aqua.
 quippe coronatos alienum ad limen amantes
 nocturnaeque canes ebria signa fugae, *they know of the midnight no*
 ut per te clausas sciat excantare puellas,
 qui volet austeros arte ferire viros.' 50
 talia Calliope, lymphisque a fonte petitis
 ora Philetaea nostra rigavit aqua.

IV.

Arma deus Caesar dices meditatur ad Indos,
 et freta gemmiferi findere classe maris.
 magna, viri, merces. parat ultima terra triumphos :
 Tigris et Euphrates sub sua iura fluent ; *under the sway* *tua* | 5
 sera, sed Ansoniis veniet provincia virgis :
 adulescent Latio Partha tropaea Iovi.
 ite agite, expertae-bello date lintea prorae
 et solitum armigeri ducite munus equi.

omina fausta cano. Crassos clademque piate : *arripe*
 ite et Romanae consulite historiae. 10
 Mars pater et sacrae fatalia lumina Vestae,
 ante meos obitus sit, precor, illa dies,
 qua videam spoliis oneratos Caesaris axes,
 ad vulgi plausus saepe resistere equos,
 inque sinu carae nixus spectare puellae 15
 incipiam et titulis oppida capta legam,
 tela fugacis equi et bracati militis arcus
 et subter captos arma sedere duces. *a part. dep. on spectare, 15*
 ipsa tuam serva prolem. Venus : hoc sit in aevum,
 cernis ab Aenea quod superesse caput. 20
 praeda sit haec illis, quorum meruere labores :
 me sat erit Sacra plaudere posse Via.

V.

Pacis Amor deus est, pacem veneramur amantes.
 sat mihi cum domina proelia dura mea,
 nec tamen invisio pectus mihi carpitur auro,
 nec bibit e gemma divite nostra sitis,
 nec mihi mille iugis Campania pinguis aratur, 5
 nec miser aera paro clade, Corinthe, tua.
 o prima infelix fugenti terra Prometheo ! *ill. stained in the poster hand.*
 ille parum cauti pectoris egit opus :
 corpora disponens mentem non vidit in arte.
 recta animi primum debuit esse via. 10
 nunc maris in tantum vento iactamur, et hostem *over all miss. fear*
 quaerimus, atque armis nectimus arma nova.
 haud ullas portabis opes Acherontis ad undas :
 nudus ad infernas, stulte, vehere rates.
 victor cum victis pariter miscabitur umbris : 15
 consule cum Mario, capte Iugurtha, sedes.
 Lydus Dulichio non distat Croesus ab Iro :
 optima mors, Parcae quae venit acta die.

me iuvet^a in prima coluisse Heliconâ iuventa
 Musarumque choris implicuisse manus : 20
 me iuvet et multo mentem vincere Lyaeo
 et caput in verna semper habere rosa.
 atque ubi iam Venerem gravis interceperit aetas,
 sparserit et nigras alba senecta comas,
 tum mihi naturae libeat perdiscere mores, 25
 quis deus hanc mundi temperet arte domum, *palace*
 qua venit exoriens, qua deficit, unde coactis
 cornibus in plenum menstrua luna redit,
 unde salo^{nise} superant venti, quid flamine captet
 Eurys, et in nubes unde perennis aqua, 30
 sit ventura dies, mundi quae subruat arces,
 purpureus pluvias cur bibit arcus aquas,
 aut cur Perrhaebi tremuere cacumina Pindi,
 solis et atratis luxerit orbis equis,
 cur serus versare boves et plaustra Bootes, 35
 Pleiadum spisso cur coit igne chorus, *non together*
 curve suos fines altum non exeat aequor,
 plenus et in partes quattuor annus eat,
 sub terris sint iura deum et tormenta nocentum,
 Tisiphones atro si furit angue caput, 40
 aut Alcmæoniae furiae aut ieiunia Phinei,
 num rota, num scopuli, num sitis inter aquas,
 num tribus infernum custodit faucibus antrum
 Cerberus, et Tityo iugera pauca novem, *are all the fur*
 an ficta in miseris descendit fabula gentes, 45
 et timor haud ultra quam rogos esse potest.
 exitus hic vitae superet mihi : vos, quibus arma
 grata magis, Crassi signa referte domum.

VII.

Ergo sollicitae tu causa, pecunia, vitae !
 per te inmaturum mortis adimus iter.
 tu vitiis hominum crudelia pabula praebes :
 semina curarum de capite orta tuo.
 tu Paetum ad Pharios tendentem lintea portus 5
 obruis insano terque quaterque mari.
 nam dum te sequitur, primo miser excidit aevo,
 et nova longinquis piscibus esca natat :
 et mater non iusta pia dare debita terrae
 nec pote cognatos inter humare rogos, 10
 sed tua nunc volucres adstant super ossa marinae,
 nunc tibi pro tumulto Carpathium omne mare est.
 infelix Aquilo, raptae timor Orithyiae,
 quae spolia ex illo tanta fuere tibi ?
 aut quidnam fracta gaudes, Neptune, carina ? 15
 portabat sanctos alveus ille viros.
 Paete, quid aetatem numeras ? quid cara natanti
 mater in ore tibi est ? non habet unda deos.
 nam tibi nocturnis ad saxa ligata procellis
 omnia detricto vincula fune cadunt. 20
 sunt Agamemnonias testantia litora curas,
 qua notat Argynni poena minantis aquae.
 hoc iuvene amisso classem non solvit Atrides,
 pro qua mactata est Iphigenia mora.
 reddite corpus humo, posita est in gurgite vita : 25
 Paetum sponte tua, vilis arena, tegas :
 et quotiens Paeti transibit nauta sepulchrum,
 dicat ' et audaci tu timor esse potes.'
 ite, rates curvas et leti texite causas :
 ista per humanas mors venit acta manus. 30
 terra parum fuerat fatis, adiecimus undas :
 Fortunae miseras auximus arte vias.
 ancora te teneat, quem non tenuere Penates ?
 quid meritum dicas, cui sua terra parum est ?

ventorum est, quodcumque paras : haut ulla carina	35
consenuit, fallit portus et ipse fidem.	
natura insidians pontum substravit avaris :	
ut tibi succedat, vix semel esse potest.	
axa triumphales fregere Capharea puppes,	
naufraga cum vasto Graecia tracta salo est.	40
paullatim socium iacturam flevit Vlixes,	
in mare cui soli non valuere doli.	
quod si contentus patrio bove verteret agros,	
verbaque duxisset pondus habere mea.	
viveret ante suos dulcis conviva Penates,	45
pauper, at in terra, nil ubi flare potest.	
non tulit hic Paetus stridorem audire procellae	
et duro teneras laedere fune manus,	
sed thyio thalamo aut Oricia terebintho	
et fultum pluma versicolore caput.	50
huic fluctus vivo radicitus abstulit ungues,	
et miser invisam traxit hiatus aquam :	
hunc parvo ferri vidit nox improba ligno.	
Paetus ut occideret, tot coiere mala.	
flens tamen extremis dedit haec mandata querellis,	55
cum moribunda niger clauderet ora liquor :	
‘ di maris Aegaei quos sunt penes aequora, Venti,	
et quaecumque meum degravat unda caput,	
quo rapitis miseros tenerae lanuginis annos ?	
attulimus longas in freta vestra manus.	60
ah miser aleyonum scopulis adfigar acutis :	
in me caeruleo fuscina sumpta deo est.	
at saltem Italiae regionibus advehat aestus :	
hoc de me sat erit si modo matris erit.’	
subtrahit haec fantem torta vertigine fluctas ;	65
ultima quae Pacto voxque diesque fuit.	
o centum aequoreae Nereo genitore puellae,	
et tu materno tacta dolore Theti	
(vos decuit lasso supponere brachia mento :	
non poterat vestras ille gravare manus).	70

at tu, saeve Aquilo, numquam mea vela videbis :
ante fores dominae condar oportet iners.

IX.

Maecenas, eques Etrusco de sanguine regum
intra fortunam qui cupis esse tuam,
quid me scribendi tam vastum mittis in aequor ?
non sunt apta meae grandia vela rati.
turpe est, quod nequeas, capiti committere pondus 5
et pressum inflexo mox dare terga genu.
omnia non pariter rerum sunt omnibus apta,
Fama nec ex aequo ducitur ulla ingo.
gloria Lysippo est animosa effingere signa,
exactis Calamis se mihi iactat equis, 10
in Veneris tabula summam sibi ponit Apelles.
Parrhasius parva vindicat arte locum,
argumenta magis sunt Mentoris addita formae,
at Myos exiguum flectit acanthus iter,
Phidiaeus signo se Iuppiter ornat eburno. 15
Praxitelen propria vindicat urbe lapis.
est quibus Eleae concurrunt palma quadrigae,
est quibus in celeres gloria nata pedes.
hic satus ad pacem, hic castrensibus utilis armis.
naturae sequitur semina quisque suae. 20
at tua, Maecenas, vitae praecepta recepi,
cogor et exemplis te superare tuis.
cum tibi Romano dominas in honore secures
et liceat medio ponere iura foro,
vel tibi Medorum pugnaces ire per hastas 25
atque onerare tuam fixa per arma domum,
et tibi ad effectum vires det Caesar et omni
tempore tam faciles insinuentur opes,
parcis et in tenues humilem te colligis umbras :
velorum plenos subtrahis ipse sinus. 30

crede mihi, magnos aequabunt ista Camillos
iudicia et venies tu quoque in ora virum,
Caesaris et famae vestigia iuncta tenebis :

Maecenatis erunt vera tropaea fides.

non ego velifera tumidum mare fundo carina : 35

tuta sub exiguo flumine nostra mora est.

non flebo in cineres arcem sedisse paternos

Cadmi nec septem proelia clade pari,

nec referam Scaetas et Pergama Apollinis arces,

et Danaum decimo vere redisse rates. 40

moenia cum Graio Neptunia pressit aratro

victor Palladiae ligneus artis equus.

inter Callimachi sat erit placuisse libellos

et cecinisse modis, Coe poeta, tuis.

haec urant pueros, haec urant scripta puellas, 45

meque deum clament et mihi sacra ferant.

te duce vel Iovis arma canam caeloque minantem

Coeum et Phlegraeis Oromedonta iugis,

celsaque Romanis decerpta Palatia tauris

ordiar et caeso moenia firma Remo, 50

eductosque pares silvestri ex ubere reges,

crescet et ingenium sub tua iussa meum.

prosequar et currus utroque ab litore ovantes,

Parthorum astutae tela remissa fugae,

castraque Pelusi Romano subruta ferro. 55

Antonique graves in sua fata manus.

mollis tu coeptae fautor cape lora iuventae,

dexteraque inmissis da mihi signa rotis.

hoc mihi, Maecenas, laudis concedis, et a te est

quod ferar in partes ipse fuisse tuas. 60

X.

Mirabar, quidnam misissent mane Camenae,
ante meum stantes sole rubente torum.

natalis nostrae signum misere puellae
 et manibus faustos ter crepuere sonos.
 transeat hic sine nube dies, stent aere venti, 5
 ponat et in sicco molliter unda minas.
 adspiciam nullos hodierna luce dolentes,
 et Niobae lacrimas supprimat ipse lapis,
 Alcyonum positis requiescant ora querellis,
 increpet absumptum nec sua mater Ityn. 10
 tuque, o cara mihi, felicibus edita pennis,
 surge et poscentes iusta precare deos.
 ac primum pura somnum tibi discute lympa
 et nitidas presso pollice finge comas :
 dein, qua primum oculos cepisti veste Properti, 15
 indue, nec vacuum flore relinque caput :
 et pete, qua polles, ut sit tibi forma perennis,
 inque meum semper stent tua regna caput.
 inde coronatas ubi ture piaveris aras,
 luxerit et tota flamma secunda domo, 20
 sit mensae ratio, noxque inter pocula currat,
 et crocino naris murreus ungat onyx,
 tibia nocturnis succumbat rauca choreis,
 et sint nequitiae libera verba tuae,
 dulciaque ingratos adimant convivia somnos, 25
 publica vicinae perstrepat aura viae.
 sit sors et nobis talorum interprete iactu,
 quem gravibus pennis verberet ille puer.
 cum fuerit multis exacta trientibus hora,
 noctis et instituet sacra ministra Venus, 30
 annua solvamus thalamo sollemnia nostro,
 natalisque tui sic peragamus iter.

XI.

Quid mirare, meam si versat femina vitam
 et trahit addictum sub sua iura virum,

criminaque ignavi capitis mihi turpia fingis,
 quod nequeam fracto rumpere vincla iugo ?
 venturam melius praesagit navita noctem, 5
 vulneribus didicit miles habere metum.
 ista ego praeterita iactavi verba iuventa :
 tu nunc exemplo disce timere meo.
 Colchis flagrantis adamantina sub iuga tauros
 egit et armigera proelia sevit humo. 10
 custodisque feros clausit serpentis hiatus,
 iret ut Aesonias aurea lana domos.
 ausa ferox ab equo quondam oppugnare sagittis
 Maeotis Danaum Penthesilea rates ;
 aurea cui postquam nudavit cassida frontem, 15
 vicit victorem candida forma virum.
 Omphale in tantum formae processit honorem,
 Lydia Gygaeo tineta puella lacu,
 ut, qui pacato statuisset in orbe columnas,
 tam dura traheret mollia pensa manu. 20
 Persarum statuit Babylona Semiramis urbem,
 ut solidum cocto tolleret aggere opus,
 et duo in adversum missi per moenia currus
 ne possent tacto stringere ab axe latus,
 duxit et Euphratem medium, qua condidit arces, 25
 iussit et imperio subdere Bactra caput.
 nam quid ego heroas, quid raptem in crimina divos ?
 (Iuppiter infamat seque suamque domum).
 quid, modo quae nostris opprobria vexerit armis
 et famulos inter femina trita suos 30
 coniugis obsceni pretium Romana poposcit
 moenia et addictos in sua regna patres.
 noxia Alexandria, dolis aptissima tellus,
 et totiens nostro Memphi cruenta malo,
 tres ubi Pompeio detraxit arenâ triumphos ! 35
 tollet nulla dies hanc tibi, Roma, notam.
 issent Phlegraeo melius tibi funera campo,
 vel tua si socero colla daturus eras.

scilicet incesti meretrix regina Canopi
 (una Philippeo sanguine adusta nota) 40
 ausa Iovi nostro latrantem opponere Anubim,
 et Tiberim Nili cogere ferre minas,
 Romanamque tubam crepitanti pellere sistro,
 baridos et contis rostra Liburna sequi,
 foedaque Tarpeio conopia tendere saxo, 45
 iura dare et statuas inter et arma Mari.
 quid nunc Tarquinii fractas iuvat esse secures,
 nomine quem simili vita superba notat,
 si mulier patienda fuit? cape, Roma, triumphum,
 et longum Augusto salva precare diem. 50
 fugisti tamen in timidi vaga flumina Nili:
 accepere tuae Romula vincla manus.
 braccia spectavi sacris admorsa colubris,
 et trahere occultum membra soporis iter.
 'non hoc, Roma, fui tanto tibi cive verenda' 55
 dixit 'et adsiduo lingua sepulta mero.'
 septem urbs alta iugis, toto quae praesidet orbi,
 femineas timuit territa Marte minas.
 Hannibalis spolia et victi monumenta Syphacis
 et Pyrrhi ad nostros gloria fracta pedes 60

* * *

Curtius expletis statuit monumenta lacunis,
 at Decius misso proelia rupit equo,
 Coclitis abscissos testatur semita pontes,
 est cui cognomen corvus habere dedit.
 haec di condiderant, haec di quoque moenia servant: 65
 vix timeat salvo Caesare Roma Iovem.
 nunc ubi Scipiadae classes, ubi signa Camilli,
 aut modo Pompeia Bospore capta manu?
 Leucadius versas acies memorabit Apollo.
 tantum operis belli sustulit una dies. 70
 at tu, sive petes portus seu, navita, linques,
 Caesaris in toto sis memor Ionio.

XVI.

Nox media, et dominae mihi venit epistula nostrae :

- Tibure me missa iussit adesse mora,
candida qua geminas ostendunt culmina turres
et cadit in patulos lymphæ Aniæ lacus.
quid faciam ? obductis committam mœne tenebris, 5
ut timeam audaces in mea membra manus ?
at si distulero hæc nostro mandata timore,
nocturno fletus saevior hoste mihi.
peccaram semel, et totum sum pulsus in annum
in me mansuetas non habet illa manus. 10
nec tamen est quisquam, sacros qui lædat amantes:
Scironis media sic licet ire via.
quisquis amator erit, Scythicis licet ambulet oris:
nemo adeo, ut noceat, barbarus esse volet.
luna ministrat iter, demonstrant astra salebras, 15
ipse Amor accensas percutit ante faces,
saeva canum rabies morsus avertit hiantis;
huic generi quovis tempore tuta via est.
sanguine tam parvo quis enim spargatur amantis
inprobus ? exclusis sit comes ipsa Venus. 20
quod si certa meos sequerentur funera casus,
talis mors pretio vel sit emenda mihi.
adferet hæc unguenta mihi sertisque sepulchrum
ornabit custos ad mea busta sedens.
di faciant, mea ne terra locet ossa frequenti, 25
qua facit adsiduo tramite vulgus iter.
post mortem tumuli sic infamantur amantum.
mæ tegat arborea devia terra coma,
aut humer ignotæ cumulis vallatus arenae.
non iuvat in media nomen habere via. 30

XVIII.

Clausus ab umbroso qua ludit pontus Averno,
 fumida Baiarum stagna tepentis aquae,
 qua iacet et Troiae tubicen Misenus arena,
 et sonat Herculeo structa labore via,
 hic, ubi, mortalis dexter cum quaereret urbes, 5
 cymbala Thebano concrepuere deo,
 (at nunc invisae magno cum crimine Baiae,
 quis deus in vestra constitit hostis aqua?)
 hic pressus Stygias vultum demisit in undas,
 errat et in vestro spiritus ille lacu. 10
 quid genus aut virtus aut optima profuit illi
 mater, et amplexum Caesaris esse focos,
 aut modo tam pleno fluitantia vela theatro
 et per maternas omnia gesta manus?
 occidit, et misero steterat vigesimus annus: 15
 tot bona tam parvo clausit in orbe dies.
 i nunc, tolle animos et tecum finge triumphos,
 stantiaque in plausum tota theatra iuvent,
 Attalicas supera vestes, atque omnia magnis
 gemmea sint ludis: ignibus ista dabis. 20
 sed tamen huc omnes, huc primus et ultimus ordo:
 est mala, sed cunctis ista terenda via est.
 exoranda canis tria sunt latrantia colla,
 scandenda est torvi publica cymba senis.
 ille licet ferro cautus se condat et aere: 25
 mors tamen inclusum protrahit inde caput.
 Nireia non facies, non vis exemit Achillem,
 Croesum aut, Pactoli quas parit umor, opes.
 hic olim ignaros luctus populavit Achivos,
 Atridae magno cum stetit alter amor. 30
 at tibi, nauta, pias hominum qui traicis umbras,
 huc animae portent corpus inane suae:
 qua Siculae victor telluris Claudius et qua
 Caesar, ab humana cessit in astra via.

XXI.

Magnum iter ad doctas proficisci cogor Athenas,
 ut me longa gravi solvat amore via.
 crescit enim adsidue spectanti cura puellae:
 ipse alimenta sibi maxima praebebat amor.
 omnia sunt temptata mihi, quaecumque fugari 5
 possit: at ex omni me premit iste deus.
 vix tamen aut semel admittit, cum saepe negavit:
 seu venit, extremo dormit amicta toro.
 unum erit auxilium: mutatis Cynthia terris
 quantum oculis, animo tam procul ibit amor. 10
 nunc agite, o socii, propellite in aequora navim,
 remorumque pares ducite sorte vices,
 iungiteque extremo felicia lintea malo:
 iam liquidum nautis aura secundat iter.
 Romanae turres et vos valeatis amici, 15
 qualiscumque mihi tuque puella vale.
 ergo ego nunc rudis Adriaci vehar aequoris hospes,
 cogar et undisonos nunc prece adire deos.
 deinde per Ionium vectus eum fessa Lechaeo
 sedarit placida vela phaselus aqua, 20
 quod superest, sufferte pedes, properate laborem,
 Isthmos qua terris arcet utrumque mare.
 inde ubi Piraei capient me litora portus,
 scandam ego Theseae brachia longa viae.
 illic vel studiis animum emendare Platonis 25
 incipiam aut hortis, docte Epicure, tuis.
 persequar aut studium linguae, Demosthenis arma.
 libaboque tuos, docte Menandre, sales.
 aut certe tabulae capient mea lumina pictae
 sive ebore exaetae seu magis aere manus. 30
 aut spatia annorum aut longa intervalla profundi
 lenibunt tacito vulnera nostra sinu:
 seu moriar, fato, non turpi fractus amore;
 atque erit illa mihi mortis honesta dies.

XXII.

Frigida tam multos placuit tibi Cyzicus annos,
 Tulle, Propontiaca qua fluit Isthmos aqua;
 Dindymus et sacra fabricata e vite Cybebe,
 raptorisque tulit qua via Ditis equos,
 si te forte iuvant Helles Athamantidos urbes, 5
 nec desiderio, Tulle, movere meo,
 tu licet adspicias caelum omne Atlanta gerentem,
 sectaque Persea Phorcidos ora manu,
 Geryonis stabula et luctantum in pulvere signa
 Herculis Antaeique Hesperidumque choros, 10
 tuque tuo Colchum propellas remige Phasin,
 Peliacaeque trabis totum iter ipse legas,
 Qua rudis Argoa natat inter saxa columba
 in faciem prorae pinus adacta novae,
 et sis, qua Ortygia et visenda est ora Caystri, 15
 et qua septenas temperat unda vias,
 omnia Romanae cedent miracula terrae:
 natura hic posuit, quidquid ubique fuit.
 armis apta magis tellus, quam commoda noxae:
 famam, Roma, tuae non pudet historiae. 20
 nam quantum ferro, tantum pietate potentes
 stamus, victrices temperat ira manus.
 hic Anio Tiburne fluis, Clitumnus ab Vmbro
 tramite, et aeternum Marcius umor opus,
 Albanus lacus et socia Nemorensis ab unda, 25
 potaque Pollucis lympa salubris equo.
 at non squamoso labuntur ventre cerastae,
 Itala portentis nec fluit unda novis,
 non hic Andromedae resonant pro matre catenae,
 nec tremis Ausonias, Phoebe fugate, dapes. 30
 nec cuiquam absentes arserunt in caput ignes
 exitium nato matre movente suo,
 Penthea non saevae venantur in arbore Bacchae,
 nec solvit Danaas subdita cerva rates,

cornua nec valuit curvare in pelice Iuno 35
 aut faciem turpi dedecorare bove,
 arboreasque cruces Sinis, et non hospita Grais
 saxa et curvatas in sua fata trabes.
 haec tibi, Tulle, parens, haec est pulcherrima sedes,
 hic tibi pro digna gente petendus honos, 40
 hic tibi ad eloquium cives, hic ampla nepotum
 spes et venturae coniugis aptus amor.

XXIII.

Ergo tam doctae nobis periere tabellae,
 scripta quibus pariter tot periere bona.
 has quondam nostris manibus detriverat usus,
 qui non signatas iussit habere fidem.
 illae iam sine me norant placare puellas 5
 et quaedam sine me verba diserta loqui.
 non illas fixum caras effecerat aurum:
 vulgari buxo sordida cera fuit.
 qualescumque mihi semper mansere fideles,
 semper et effectus promeruerunt bonos. 10
 forsitan haec illis fuerant mandata tabellis:
 'irascor, quoniam es lente, moratus heri.
 an tibi nescio quae visa est formosior? an tu
 non bene de nobis crimina ficta iacis?'
 aut dixit: 'venies hodie, cessabimus una: 15
 hospitium tota nocte parabit Amor,'
 et quaecumque volens reperit non stulta puella,
 garrula cum blandis ducitur hora dolis.
 me miserum, his aliquis rationem scribit avarus
 et ponit duras inter ephemeridas. 20
 quas si quis mihi rettulerit, donabitur auro.
 quis pro divitiis ligna retenta velit?
 i puer, et citus haec aliqua propone columna,
 et dominum Esquilii scribe habitare tuum.

SEX. PROPERTII

LIBER QVARTVS.

II.

Quid mirare meas tot in uno corpore formas?
accipe Vertumni signa paterna dei.
Tuscius ego et Tuscis orior, nec paenitet inter
proelia Volsinios deseruisse focos.
haec me turba iuvat, nec templo laetor eburno: 5
Romanum satis est posse videre forum.
hac quondam Tiberinus iter faciebat, et aiunt
remorum auditos per vada pulsa sonos:
at postquam ille suis tantum concessit alumnis,
Vertumnus verso dicor ab amne deus. 10
seu, quia vertentis fructum praecepimus anni,
Vertumni vulgus credidit esse sacrum.
prima mihi variat liventibus uva racemis
et coma lactenti spicea fruge tumet.
hic dulces cerasos, hic autumnalia pruna 15
cernis et aestivo mora rubere die.
insitor hic solvit pomosa vota corona,
cum pirus invito stipite mala tulit.
mendax fama nocet: alius mihi nominis index:
de se narranti tu modo crede deo. 20
opportuna mea est cunctis natura figuris:
in quamcumque voles verte, decorus ero.
indue me Cois, fiam non dura puella:
meque virum sumpta quis neget esse toga?

da falcem et torto frontem mihi conprime faeno:	25
iurabis nostra gramina secta manu.	
arma tuli quondam et, memini, laudabar in illis:	
corbis in inposito pondere messor eram.	
sobrius ad lites: at cum est inposta corona,	
clamabis capiti vina subisse meo.	30
cinge caput mitra, speciem furabor Iacchi:	
furabor Phoebi, si modo plectra dabis.	
cassibus inpositis venor: sed arundine sumpta	
Faunus plumoso sum deus aucupio.	
est etiam aurigae species Vertumnus et eius,	35
traicit alterno qui leve pondus equo.	
suppetat hic, pisces calamo praedabor, et ibo	
mundus demissis institor in tunicis.	
pastorem ad baculum possum curare vel idem	
sirpiculis medio pulvere ferre rosam.	40
nam quid ego adiciam, de quo mihi maxima fama est,	
hortorum in manibus dona probata meis?	
caeruleus cucumis tumidoque cucurbita ventre	
me notat et iunco brassica vineta levi,	
nec flos ullus hiat pratis, quin ille decenter	45
inpositus fronti langueat ante meae.	
at mihi, quod formas unus vertebar in omnes.	
nomen ab eventu patria lingua dedit.	
et tu, Roma, meis tribuisti praemia Tuscis,	
unde hodie vicus nomina Tuscus habet.	50
tempore quo sociis venit Lycomedius armis	
atque Sabina feri contudit arma Tati.	
vidi ego labentes acies et tela caduca,	
atque hostes turpi terga dedisse fugae.	
sed facias, divum sator, ut Romana per aevum	55
transeat ante meos turba togata pedes.	
sex superant versus (te, qui ad vadimonia curris,	
non moror): haec spatii ultima creta meis.	
stipes acernus eram, properanti falce dolatus,	
ante Numam grata pauper in urbe deus.	60

at tibi, Mamuri. formae caelator ahenae,
 tellus artifices ne terat Osca manus,
 qui me tam dociles potuisti fundere in usus.
 unum opus est, operi non datur unus honos.

III.

Haec Arethusa suo mittit mandata Lycotae,
 cum totiens absis, si potes esse meus.
 siqua tamen tibi lecturo pars oblita derit,
 haec erit e lacrimis facta litura meis:
 aut siqua incerto fallit te littera tractu, 5
 signa meae dextrae iam morientis erunt.
 te modo viderunt iteratos Bactra per ortus, *for many and many a day past. R.*
 te modo munito Neuricus hostis equo,
 hibernique Getae, pictoque Britannia curru,
 ustus et Eoa discolor Indus aqua. *on the shores of the Euxine water. 10*
 haecne marita fides et pactae in gaudia noctes, *ad the wedding bed*
 cum rudis ^{responsum}urgenti bracchia victa dedi? *non. sing. R.*
 quae mihi deductae fax omen praetulit, illa
 traxit ab everso lumina nigra rogo,
 et Stygio sum sparsa lacu, nec recta capillis 15
 vitta data est: nupsi non comitante deo.
 omnibus heu portis pendent mea noxia vota:
 textitur haec castris quarta lacerna tuis.
 occidat, inmerita qui carpsit ab arbore vallum *slide, acc. sing. of vallus.*
 et struxit querulas rauca per ossa tubas, *by means of. R.* 20
 dignior obliquo funem qui torqueat Oeno
 aeternusque tuam pascit, aselle, famem.
 dic mihi, num teneros urit lorica lacertos?
 num gravis inbelles atterit hasta manus?
 haec noceant potius, quam dentibus ulla puella 25
 det mihi plorandas per tua colla notas.
 diceris et macie vultum tenuasse: sed opto,
 e desiderio sit color iste meo.

at mihi cum noctes induxit vesper amaras,
 siqua relicta iacent, osculor arma tua.
 tum queror in toto non sidere pallia lecto,
 lucis et auctores non dare carmen aves.

noctibus hibernis castrensia pensa laboro
 et Tyria in radios vellera secta suos.
 et disco. qua parte fluat vincendus Araxes,
 quot sine aqua Parthus milia currat equus.

cogor et e tabula pictos ediscere mundos,
 qualis et haec docti sit positura dei,
 quae tellus sit lenta gelu, quae putris ab aestu,
 ventus in Italiam qui bene vela ferat.

adsidet una soror, curis et pallida nutrix

peierat hiberni temporis esse moras.

felix Hippolyte! nuda tulit arma papilla
 et texit galea barbara molle caput.

Romanis utinam patuissent castra puellis!

essem militiae sarcina fida tuae,

nec me tardarent Scythiae iuga, cum pater altas
 adstricto in glaciem frigore nectit aquas.

omnis amor magnus, sed aperto in coniuge maior:

hanc Venus, ut vivat, ventilat ipsa facem.

nam mihi quo? Poenis tibi purpura fugeat ostris

crystallusque meas ornet aquosa manus:

omnia ^{noviter} surda tacent, rarisque adsueta kalendis

vix aperit clausos una puella Lares,

Glaucidos et catulae vox est mihi grata querentis:

illa tui partem vindicat una toro.

flore sacella tego, verbenis compita velo,

et crepat ad veteres herba Sabina focos.

sive in finitimo gemit stans noctua tigno,

seu voluit tangi parca lucerna mero,

illa dies hornis caedem denuntiat agnis.

succinetique calent ad nova lacra popae.

ne, precor, adscensis tanti sit gloria Bactris,

raptave odorato carbasa lima duci, *some perfume a chief*

flamme linen

plumbea cum tortae sparguntur pondera fundae, 65
 subdolus et versis increpat arcus equis.
 sed (tua sic domitis Parthae telluris alumnis
 pura triumphantes hasta sequatur equos)
 incorrupta mei conserva foedera lecti.
 hac ego te sola lege redisse velim, 70
 armaque cum tulero portae votiva Capenae,
 subscribam 'salvo grata puella viro.'

IV.

Tarpeium nemus et Tarpeiae turpe sepulchrum
 fabor et antiqui limina capta Iovis.
 lucus erat felix hederoso conditus antro,
 multaque nativis obstrepat arbor aquis,
 Silvani ramosa domus, quo dulcis ab aestu 5
 fistula poturas ire iubebat oves.
 hunc Tatius fontem vallo praecingit acerno,
 fidaque suggesta castra coronat humo.
 quid tum Roma fuit, tubicen vicina Curetis
 cum quateret lento murmure saxa Iovis, 10
 atque ubi nunc terris dicuntur iura subactis,
 stabant Romano pila Sabina foro?
 murus erant montes: ubi nunc est curia saepta,
 bellicus ex illo fonte bibebat equus.
 hinc Tarpeia deae fontem libavit: at illi 15
 urgebat medium fictilis urna caput.
 et satis una malae potuit mors esse puellae,
 quae voluit flammis fallere, Vesta, tuas?
 vidit arenosis Tatium proludere campis
 pictaque per flavas arma levare iubas. 20
 obstupuit regis facie et regalibus armis,
 interque oblitus excidit urnae manus.
 saepe illa inmeritae causata est omina lunae
 et sibi tinguendas dixit in amne comas:

saepe tulit blandis argentea lilia Nymphis, 25
 Romula ne faciem laederet hasta Tati.
 dumque subit primo Capitolia nubila fumo,
 rettulit hirsutis bracchia secta rubis,
 et sua Tarpeia residens ita flevit ab arce
 vulnera, vicino non patienda Iovi : 30
 'ignes castrorum et Tatiae praetoria turmae
 et formosa oculis arma Sabina meis,
 o utinam ad vestros sedeam captiva Penates,
 dum captiva mei conspicer ora Tati.
 Romani montes et montibus addita Roma 35
 et valeat probro Vesta pudenda meo.
 ille equus, ille meos in castra reportet amores,
 cui Tatius dextras collocat ipse iubas.
 quid mirum in patrios Seyllam saevisse capillos,
 candidaque in saevos inguina versa canes? 40
 prodita quid mirum fraterni cornua monstri,
 cum patuit lecto stamine torta via?
 quantum ego sum Ausoniis crimen factura puellis,
 improba virgineo lecta ministra foco!
 Pallados extinctos si quis mirabitur ignes. 45
 ignoscat: lacrimis spargitur ara meis.
 eras, ut rumor ait, tota cessabitur urbe:
 tu cave spinosi rorida terga iugi.
 lubrica tota via est et perfida: quippe tacentes
 fallaci celat limite semper aquas. 50
 o utinam magicæ nossem cantamina Musæ!
 hæc quoque formoso lingua tulisset opem.
 te toga pieta decet, non quem sine matris honore
 nutrit inhumanae dura papilla lupæ.

*

*

*

sic hospes, pariamne tua regina sub aula? 55
 dos tibi non humilis prodita Roma venit.
 si minus, at raptæ ne sint inpune Sabinæ:
 me rape et alterna lege repende vices.

conmissas acies ego possum solvere: nuptae,
 vos medium palla foedus inite mea. 60
 adde, Hymenaeae, modos: tubicen, fera murmura conde:
 credite, vestra meus molliet arma torus.
 et iam quarta canit venturam bucina lucem,
 ipsaque in Oceanum sidera lapsa cadunt.
 experiar somnum, de te mihi somnia quaeram: 65
 fac venias oculis umbra benigna meis.
 dixit, et incerto permisit bracchia somno,
 nescia vae furiis accubuisse novis.
 nam Vesta, Iliacae felix tutela favillae,
 culpam alit et plures condit in ossa faces. 70
 illa ruit, qualis celerem prope Thermodonta
 Strymonis abscisso fertur aperta sinu.
 urbi festus erat (dixere Parilia patres,
 hic primus coepit moenibus esse dies),
 annua pastorum convivium, lusus in urbe, 75
 cum pagana madent fercula deliciis,
 cumque super raros faeni flammantis acervos
 traiecit immundos ebria turba pedes.
 Romulus excubias decrevit in otia solvi
 atque intermissa castra silere tuba. 80
 hoc Tarpeia suum tempus rata convenit hostem:
 pacta ligat, pactis ipsa futura comes.
 mons erat adscensu dubius festoque remissus:
 nec mora, vocales occupat ense canes.
 omnia praebebant somnos: sed Iuppiter unus 85
 decrevit poenis invigilare tuis.
 prodiderat portaeque fidem patriamque iacentem,
 nubendique petit, quem velit ipse, diem.
 at Tatius (neque enim sceleri dedit hostis honorem)
 'nube' ait 'et regni scande cubile mei.' 90
 dixit, et ingestis comitum super obruit armis.
 haec, virgo, officiis dos erat apta tuis.
 a duce Tarpeia mons est cognomen adeptus;
 o vigil, iniuste praemia sortis habes.

VI.

Sacra facit vates: sint ora faventia sacris
 et cadat ante meos icta iuvenca focos.
 serta Philetæis certet Romana corymbis
 et Cyrenæas urna ministret aquas.
 costum molle date et blandi mihi turis honores, 5
 terque focum circa laneus orbis eat.
 spargite me lymphis, carmenque recentibus aris
 tibia Mygdoniis libet eburna cadis.
 ite procul, fraudes, alio sint aere noxæ:
 pura novum vati laurea mollit iter. 10
 Musa, Palatini referemus Apollinis aedem:
 res est, Calliope, digna favore tuo.
 Caesaris in nomen ducuntur carmina: Caesar
 dum canitur, quaeso, Iuppiter ipse vaces.
 est Phoebi fugiens Athamana ad litora portus, 15
 qua sinus Ioniae murmura condit aquae,
 Actia Iuleae, pelagus, monumenta carinae,
 nautarum votis non operosa via.
 huc mundi coiere manus: stetit aequore moles
 pinca, nec remis aequa favebat avis. 20
 altera classis erat Teucro damnata Quirino,
 pilaque feminae turpiter apta manu:
 hinc Augusta ratis plenis Iovis omine velis
 signaque iam patriae vincere docta suae.
 tandem acies geminos Nereus lunarat in arcus, 25
 armorum et radiis pietæ tremebat aqua,
 cum Phoebus linquens stantem se vindicæ Delon
 (nam tulit iratos mobilis una Notos)
 adstitit Augusti puppim super, et nova flamma
 luxit in obliquam ter sinuata facem. 30
 non ille attulerat crines in colla solutos
 ad testudineae carmen inerme lyrae,
 sed quali adspexit Pelopeum Agamemnona vultu,
 egressitque avidis Dorica castra rogis,

aut qualis flexos solvit Pythona per orbes	35
serpentem, inbelles quem tacuere lyrae.	
mox ait 'o longa mundi servator ab Alba,	
Auguste, Hectoreis cognite maior avis,	
vince mari: iam terra tua est: tibi militat arcus	
et favet ex umeris hoc onus omne meis.	40
solve metu patriam, quae nunc te vindice freta	
inposuit prorae publica vota tuae.	
quam nisi defendes, murorum Romulus augur	
ire Palatinas non bene vidit aves.	
et nimium remis audent prope: turpe Latinis	45
principe te fluctus regia vela pati.	
nec te, quod classis centenis remiget alis.	
terreat: invito labitur illa mari.	
quodque vehunt prorae Centaurica saxa minantes,	
tigna cava et pictos experiere metus.	50
frangit et attollit vires in milite causa;	
quae nisi iusta subest, excutit arma pudor.	
tempus adest, committe rates: ego temporis auctor	
ducam laurigera Iulia rostra manu.'	
dixerat, et pharetrae pondus consumit in arcus:	55
proxima post arcus Caesaris hasta fuit.	
vincit Roma fide Phoebi: dat femina poenas:	
sceptra per Ionias fracta vehuntur aquas.	
at pater Idalio miratur Caesar ab astro:	
'sum deus; est nostri sanguinis ista fides.'	60
prosequitur cantu Triton, omnesque marinae	
plauserunt circa libera signa deae.	
illa petit Nilum cymba male nixa fugaci,	
hoc unum, iusso non moritura die.	
di melius! quantus mulier foret una triumphus,	65
ductus erat per quas ante Iugurtha vias!	
Actius hinc traxit Phoebus monumenta, quod eius	
una decem vicit missa sagitta rates.	
bella satis cecini: citharam iam poscit Apollo	
victor et ad placidos exuit arma choros.	70

candida nunc molli subeant convivium luco,
 blanditiaeque fluant per mea colla rosae,
 vinaque fundantur praelis elisa Falernis,
 terque lavet nostras spica Cilissa comas.
 ingenium potis inritet Musa poetis: 75
 Bacche, soles Phoebus fertilis esse tuo.
 ille paludosos memoret servire Sycambros,
 Cepheam hic Meroen fuscaque regna canat,
 hic referat sero confessum foedere Parthum,
 'reddat signa Remi, mox dabit ipse sua. 80
 sive aliquid pharetris Augustus parcat Eois,
 differat in pueros ista tropaea suos.
 gaude, Crasse, nigras siquid sapis inter arenas:
 ire per Euphraten ad tua busta licet.'
 sic noctem patera, sic ducam carmine, donec 85
 iniciat radios in mea vina dies.

VII.

Sunt aliquid Manes: letum non omnia finit,
 luridaque evictos effugit umbra rogos.
 Cynthia namque meo visa est incumbere fulcro,
 murmur ad extremae nuper humata viae,
 cum mihi somnus ab exequiis penderet amoris, 5
 et quereretur lecti frigida regna mei.
 eosdem habuit secum, quibus est elata, capillos,
 eosdem oculos: lateri vestis adusta fuit,
 et solitum digito beryllon adederat ignis,
 summaque Lethaeus triverat ora liquor. 10
 spirantisque animos et vocem misit: at illi
 pollicibus fragiles increpuere manus.
 'perfidus nec cuiquam melior sperande puellae,
 in te iam vires somnus habere potest?
 iamne tibi exciderunt vigilacis furta Suburae 15
 et mea nocturnis trita fenestra dolis?

per quam demisso quotiens tibi fune pependi,
 alterna veniens in tua colla manu!
 saepe Venus trivio commissa est, pectore mixto
 fecerunt tepidas pallia nostra vias. 20
 foederis heu taciti, cuius fallacia verba
 non audituri diripuere Noti.
 at mihi non oculos quisquam inclamavit euntis:
 unum inpetrassem te revocante diem.
 nec crepuit fissa me propter arundine custos, 25
 laesit et obiectum tegula curta caput.
 denique quis nostro curvum te funere vidit,
 atram quis lacrimis incaluisse togam?
 si piguit portas ultra procedere, at illuc
 iussisses, lectum lentius ire meum. 30
 cur ventos non ipse rogis, ingrata, petisti?
 cur nardo flammae non oluere meae?
 hoc etiam grave erat, nulla mercede hyacinthos
 inicere et fracto busta piare cado?
 Lygdamus uratur, candescat lammina vernae: 35
 sensi ego, cum insidiis pallida vina bibi.
 aut Nomas arcanas tollat versuta salivas:
 dicet damnatas ignea testa manus.
 quae modo per viles inspecta est publica noctes,
 haec nunc aurata cyclade signat humum 40
 et graviora rependit iniquis pensa quasillis,
 garrula de facie siqua locuta mea est:
 nostraque quod Petale tulit ad monumenta coronas,
 codicis inmundi vincula sentit anus:
 caeditur et Lalage tortis suspensa capillis, 45
 per nomen quoniam est ausa rogare meum.
 te patiente meae conflavit imaginis aurum,
 ardente e nostro dotem habitura rogo.
 non tamen insector, quamvis mereare, Properti:
 longa mea in libris regna fuere tuis. 50
 iuro ego Fatorum nulli revolutibile carmen,
 tergeminusque canis sic mihi molle sonet,

me servasse fidem. si fallo, vipera nostris
 sibilet in tumulis et super ossa cubet.
 nam gemina est sedes turpem sortita per amnem, 55
 turbaque diversa renigat omnis aqua.
 una Clytaemestrae stuprum vehit, altera Cressae
 portat mentitae lignea monstra bovis.
 ecce coronato pars altera vecta phaselo,
 mulcet ubi Elysias aura beata rosas, 60
 qua numerosa fides, quaque aera rotunda Cybebes
 mitratisque sonant Lydia plectra choris.
 Andromedeque et Hypermestre sine fraude maritae
 narrant historiae foedera nota suae:
 haec sua maternis queritur vivere catenis 65
 braccia nec meritas frigida saxa manus:
 narrat Hypermestre magnum ausas esse sorores,
 in scelus hoc animum non valuisse suum.
 sic mortis lacrimis vitae sanamus amores:
 celo ego perfidiae crimina multa tuae. 70
 sed tibi nunc mandata damus, si forte moveris,
 si te non totum Chloridos herba tenet:
 nutrix in tremulis nequid desideret annis
 Parthenie: potuit, nec tibi avara fuit.
 deliciae meae Latris, cui nomen ab usu est, 75
 ne speculum dominae porrigat illa novae.
 et quoscumque meo fecisti nomine versus,
 ure mihi: laudes desine habere meas.
 pelle hederam tumulo, mihi quae pugnante corymbo
 mollia contortis adligat ossa comis. 80
 pomosis Anio qua spumifer incubat arvis
 et nunquam Herculeo numine pallet ebur,
 hic carmen media dignum me scribe columna,
 sed breve, quod currens vector ab urbe legat:
 'hic Tiburtina iacet aurea Cynthia terra. 85
 accessit ripae laus, Aniense, tuae.'
 nec tu sperne piis venientia somnia portis:
 cum pia venerunt somnia, pondus habent.

nocte vagae ferimur (nox clausas liberat umbras),
 errat et abiecta Cerberus ipse sera. 90
 luce iubent leges Lethaea ad stagna reverti.
 nos vehimur, vectum nauta recenset onus.
 nunc te possideant aliae: mox sola tenebo:
 mecum eris, et mixtis ossibus ossa teram.'
 haec postquam querula mecum sub lite peregit, 95
 inter complexus excidit umbra meos.

XI.

Desine, Paulle, meum lacrimis urgere sepulchrum:
 panditur ad nullas ianua nigra preces.
 cum semel infernas intrarunt funera leges,
 non exorato stant adamante viae.
 te licet orantem fuscae deus audiat aulae: 5
 nempe tuas lacrimas litora surda bibent.
 vota movent superos: ubi portitor aera recepit,
 obserat umbrosos lurida porta rogos.
 sic maestae cecinere tubae, cum subdita nostrum
 detraheret lecto fax inimica caput. 10
 quid mihi coniugium Paulli, quid currus avorum
 profuit aut famae pignora tanta meae?
 num minus inmites habuit Cornelia Parcas?
 en sum quod digitis quinque levatur onus.
 damnatae noctes et vos vada lenta paludes, 15
 et quaecumque meos implicat unda pedes,
 immatura licet, tamen huc non noxia veni:
 det pater hic umbrae mollia iura meae.
 aut siquis posita iudex sedet Aeacus urna,
 is mea sortita vindicet ossa pila: 20
 adsideant fratres iuxta et Minoida sellam
 Eumenidum intento turba severa foro.
 Sisyphæ, mole vaces, taceant Ixionis orbes,
 fallax Tantaleo corripere ore liquor.

Cerberus et nullas hodie petat improbus umbras et iaceat tacita lapsa catena sera.	25
ipsa loquar pro me: si fallo, poena sororum infelix umeros urgeat urna meos.	
sicui fama fuit per avita tropaea decori, Afra Numantinos regna loquuntur avos,	30
altera maternos exaequat turba Libones, et domus est titulis utraque fulta suis.	
mox, ubi iam facibus cessit praetexta maritis, vinxit et acceptas altera vitta comas,	35
iungor, Paulle, tuo sic discessura cubili: in lapide huic uni nupta fuisse legar.	
testor maiorum cineres tibi, Roma, verendos, sub quorum titulis, Africa, tonsa iaces,	40
te, Perseu, proavi simulantem pectus Achillis quique tuas proavo fregit Achille domos,	
me neque censurae legem mollisse nec ulla labe mea nostros erubuisse focos.	
non fuit exuviis tantis Cornelia damnum, quin erat et magnae pars imitanda domus.	45
nec mea mutata est aetas, sine crimine tota est: viximus insignes inter utramque facem.	
mi natura dedit leges a sanguine ductas, ne possem melior iudicis esse metu.	
quaelibet austeras de me ferat urna tabellas: turpior adsessu non erit ulla meo.	50
vel tu, quae tardam movisti fune Cybeben, Claudia, turritae rara ministra deae,	
vel cui, commissos cum Vesta reposceret ignes, exhibuit vivos carbasus alba focos.	
nec te, dulce caput, mater Scribonia, laesi: in me mutatum quid nisi fata velis?	55
maternis laudor lacrimis urbisque querellis, defensa et gemitu Caesaris ossa mea.	
ille sua nata dignam vixisse sororem increpat, et lacrimas vidimus ire deo.	60

et tamen emerui generosos vestis honores,
 nec mea de sterili facta rapina domo.
 tu, Lepide, et tu, Paulle, meum post fata levamen:
 condita sunt vestro lumina nostra sinu.
 vidimus et fratrem sellam geminasse curulem; 65
 consul quo factus tempore, rapta soror. *tempore: lectum, = just as the night in*
 filia, tu specimen censurae nata paternae,
 fac teneas unum nos imitata virum.
 et serie fulcite genus: mihi cymba volenti
 solvitur aucturis tot mea fata meis. 70
 haec est feminei merces extrema triumphii,
 laudat ubi meritum libera fama rogam. *me. non?*
 nunc tibi commendo communia pignora natos:
 haec cura et cineri spirat inusta meo.
 fungere maternis vicibus, pater: illa meorum 75
 omnis erit collo turba ferenda tuo.
 oscula cum dederis tua flentibus, adice matris:
 tota domus coepit nunc onus esse tuum.
 et siquid doliturus eris, sine testibus illis:
 cum venient, siccis oscula falle genis! *qui a frigida chariti 80*
 sat tibi sint noctes, quas de me, Paulle, fatiges, *to the same = in char. the same*
 somniaque in faciem reddita saepe meam: *a credia?*
 atque ubi secreto nostra ad simulacra loqueris,
 ut responsurae singula verba iace.
 seu tamen adversum mutarit ianua lectum, 85
 sederit et nostro cauta noverca toro,
 coniugium, pueri, laudate et ferte paternum:
 capta dabit vestris moribus illa manus.
 nec matrem laudate nimis: collata priori
 vertet inoffensas libera verba suas. 90
 seu memor ille mea contentus manserit umbra
 et tanti cineres duxerit esse meos,
 discite venturam iam nunc lenire senectam,
 caelibis ad curas nec vacet ulla via.
 quod mihi detractum est, vestros accedat ad annos: 95
 prole mea Paullum sic iuvet esse senem.

et bene habet: numquam mater lugubria sumpsi:

venit in exequias tota caterva meas.

causa perorata est; flentes me surgite, testes,

dum pretium vitae grata rependit humus. *: the underworld?* 100

moribus et caelum patuit: sim digna merendo, *by my deserts*,

cuius honoratis ossa vehantur avis. *to my distinguished ancestors*,

19ms

P. OVIDII NASONIS

AMORVM

LIBER PRIMVS.

Qui modo Nasonis fueramus quinque libelli,
tres sumus: hoc illi praetulit auctor opus;
ut iam nulla tibi nos sit legisse voluptas,
at levior demptis poena duobus erit.

I.

Arma gravi numero violentaque bella parabam
edere, materia conveniente modis;
par erat inferior versus: risisse Cupido
dicitur atque unum surripuisse pedem.
'quis tibi, saeve puer, dedit hoc in carmina iuris? 5
Pieridum vates, non tua turba sumus.
quid, si praecipiat flavae Venus arma Minervae,
ventilet accensas flava Minerva faces?
quis probet in silvis Cererem regnare iugosis,
lege pharetratae virginis arva coli? 10
crinibus insignem quis acuta cuspide Phoebum
instruat, Aoniam Marte movente lyram?
sunt tibi magna, puer, nimiumque potentia regna:
cur opus adfectas, ambitiose, novum?

an, quod ubique, tuum est? tua sunt Heliconia Tempe? 15
 vix etiam Phoebus iam lyra tuta sua est?
 cum bene surrexit versu nova pagina primo,
 attenuat nervos proximus ille meos;
 nec mihi materia est numeris levioribus apta,
 aut puer aut longas compta puella comas. 20
 questus eram; pharetra cum protinus ille soluta
 legit in exitium spicula facta meum
 lunavitque genu sinuosum fortiter arcum
 'quod' que 'canas, vates, accipe' dixit 'opus!'
 me miserum! certas habuit puer ille sagittas: 25
 uror, et in vacuo pectore regnat Amor.
 sex mihi surgat opus numeris, in quinque residat:
 ferrea cum vestris bella valete modis!
 cingere litorea flaventia tempora myrto,
 Musa, per undenos emodulanda pedes! 30

II.

Esse quid hoc dicam, quod tam mihi dura videntur
 strata, neque in lecto pallia nostra sedent,
 et vacuus somno noctem, quam longa, peregi,
 lassaque versati corporis ossa dolent?
 nam, puto, sentirem, siquo temptarer amore. 5
 an subit et tecta callidus arte nocet?
 sic erit: haeserunt tenues in corde sagittae,
 et possessa ferus pectora versat Amor.
 cedimus an subitum luctando accendimus ignem?
 cedamus! leve fit, quod bene fertur, onus: 10
 vidi ego iactatas mota face crescere flammās
 et vidi nullo concutiente mori;
 verbera plura ferunt, quam quos invat usus aratri,
 detractant prensi dum iuga prima boves;
 asper equus duris contunditur ora lupatis: 15
 frena minus sentit, quisquis ad arma facit.

acrius invitos multoque ferocius urget,
 quam qui servitium ferre fatentur, Amor.
 en ego confiteor: tua sum nova praeda, Cupido;
 porrigimus victas ad tua iura manus. 20
 nil opus est bello: veniam pacemque rogamus,
 nec tibi laus armis victus inermis ero.
 necte comam myrto, maternas iunge columbas!
 qui deceat, currum vitricus ipse dabit,
 inque dato curru, populo clamante triumphum, 25
 stabis et adiunetas arte movebis aves.
 ducentur capti iuvenes captaeque puellae:
 haec tibi magnificus pompa triumphus erit.
 ipse ego, praeda recens, factum modo vulnus habebo
 et nova captiva vincula mente feram. 30
 Mens Bona ducetur manibus post terga retortis
 et Pudor et castris quidquid Amoris obest.
 omnia te metuent, ad te sua bracchia tendens
 vulgus 'io' magna voce 'trumphe' canet.
 Blanditiae comites tibi erunt Errorque Furorque, 35
 adsidue partes turba secuta tuas:
 his tu militibus superas hominesque deosque,
 haec tibi si demas commoda, nudus eris.
 laeta triumphanti de summo mater Olympo
 plaudet et adpositas sparget in ora rosas, 40
 tu pinnas gemma, gemma variante capillos
 ibis in auratis aureus ipse rotis.
 tunc quoque non paucos, si te bene novimus, ures,
 tunc quoque praeteriens vulnera multa dabis.
 non possunt, licet ipse velis, cessare sagittae, 45
 fervida vicino flamma vapore nocet.
 talis erat domita Bacchus Gangetide terra:
 tu gravis alitibus, tigribus ille fuit.
 ergo cum possim sacri pars esse triumphi,
 parce tuas in me perdere, victor, opes! 50
 adspice cognati felicia Caesaris arma:
 qua vicit, victos protegit ille manu.

III.

Iusta precor: quae me nuper praedata puella est,
 aut amet aut faciat, cur ego semper anem!
 ah, nimium volui! tantum patiatur amari:
 audierit nostras tot Cytherea preces!
 accipe, per longos tibi qui deserviat annos, 5
 accipe, qui pura norit amare fide!
 si me non veterum commendant magna parentum
 nomina, si nostri sanguinis auctor eques,
 nec meus innumeris renovatur campus aratris,
 temperat et sumptus pareus uterque parens: 10
 at Phoebus comitesque novem vitisque repertor
 haec faciunt, at me qui tibi donat, Amor,
 at nulli cessura Fides, sine crimine mores
 nudaque Simplicitas purpureusque Pudor.
 non mihi mille placent, non sum desultor amoris: 15
 tu mihi, siqua fides, cura perennis eris;
 tecum, quos dederint annos mihi fila sororum,
 vivere contingat teque dolente mori;
 te mihi materiem felicem in carmina praebe:
 provenient causa carmina digna sua. 20
 carmine nomen habent exterrita cornibus Io
 et quam fluminea lusit adulter ave
 quaeque super pontum simulato vecta iuvenco
 virginea tenuit cornua vara manu:
 nos quoque per totum pariter cantabimur orbem, 25
 inunctaque semper erunt nomina nostra tuis.

IX.

Militat omnis amans, et habet sua castra Cupido:
 Attice, crede mihi, militat omnis amans.
 quae bello est habilis, Veneri quoque convenit actas:
 turpe senex miles, turpe senilis amor;

quos petiere duces annos in milite forti,	5
hos petit in socio bella puella viro;	
pervigilant ambo; terra requiescit uterque:	
ille fores dominae servat, at ille ducis;	
militis officium longa est via: mitte puellam,	
strenuus exempto fine sequetur amans;	10
ibit in adversos montes duplicataque nimbo	
flumina, congestas exeret ille nives,	
nec freta pressurus tumidos causabitur Euros	
aptaque verrendis sidera quaeret aquis.	
quis nisi vel miles vel amans et frigora noctis	15
et denso mixtas perferet imbre nives?	
mittitur infestos alter speculator in hostes,	
in rivale oculos alter, ut hoste; tenet.	
ille graves urbes, hic durae limen amicae	
obsidet; hic portas frangit, at ille fores.	20
saepe soporatos invadere profuit hostes	
caedere et armata vulgus inerme manu:	
sic fera Threicii ceciderunt agmina Rhesi,	
et dominum capti deseruistis equi;	
saepe maritorum somnis utuntur amantes,	25
et sua sopitis hostibus arma movent.	
custodum transire manus vigilumque catervas	
militis et miseri semper amantis opus.	
Mars dubius nec certa Venus: victique resurgunt,	
quosque neges unquam posse iacere, cadunt.	30
ergo desidiam quicumque vocabat amorem,	
desinat: ingenii est experientis amor.	
ardet in abducta Briseide magnus Achilles:	
dum licet, Argivas frangite, Troes, opes!	
Hector ab Andromaches complexibus ibat ad arma,	35
et galeam capiti quae daret, uxor erat.	
summa ducum. Atrides, visa Priameide fertur	
Maenadis effusis obstipuisse comis;	
Mars quoque deprensus fabrilia vincula sensit:	
notior in caelo fabula nulla fuit.	40

ipse ego segnis eram discinctaque in otia natus:
 mollierant animos lectus et umbra meos;
 inpulit ignavum formosae cura puellae
 iussit et in castris aera merere suis:
 inde vides agilem nocturnaue bella gerentem.
 qui nolet fieri desidiosus, amet!

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XII.

Flete meos casus: tristes rediere tabellae!
 infelix hodie littera posse negat.
 omina sunt aliquid: modo cum discedere vellet,
 ad limen digitos restitit icta Nape.
 missa foras iterum limen transire memento
 cautius atque alte sobria ferre pedem!
 ite hinc, difficiles, funebria ligna, tabellae,
 tuque, negaturis cera referta notis,
 quam, puto, de longae collectam flore cicutae
 melle sub infami Corsica misit apis.
 ah! tamquam minio penitus medicata rubebas:
 ille color vere sanguinolentus erat.
 proiectae triviis iaceatis, inutile lignum,
 vosque rotae frangat praetereuntis onus!
 illum etiam, qui vos ex arbore vertit in usum,
 convincam puras non habuisse manus;
 praebuit illa arbor misero suspendia collo,
 carnifici diras praebuit illa cruces;
 illa dedit turpes ravis bubonibus umbras,
 vulturis in ramis et strigis ova tulit.
 his ego commisi nostros insanus amores
 molliaque ad dominam verba ferenda dedi!
 aptius hae capiant vadimonia garrula cerae,
 quas aliquis duro cognitor ore legat;
 inter ephemeridas melius tabulasque iacerent,
 in quibus absumptas fleret avarus opes.

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ergo ego vos rebus duplices pro nomine sensi:
 auspicii numerus non erat ipse boni.
 quid precer iratus, nisi vos cariosa senectus
 rodat, et in mundo cera sit alba situ ?

30

XV.

Quid mihi, Livor edax, ignavos obicis annos,
 ingenique vocas carmen inertis opus;
 non me more patrum, dum strenua sustinet aetas,
 praemia militiae pulverulenta sequi
 nec me verbosas leges ediscere nec me
 ingrato vocem prostituisse foro ?
 mortale est, quod quaeris, opus; mihi fama perennis
 quaeritur, in toto semper ut orbe canar.
 vivet Maeonides, Tenedos dum stabit et Ide,
 dum rapidas Simois in mare volvet aquas;
 vivet et Aseraeus, dum mustis uva tumebit,
 dum cadet incurva falce resecta Ceres;
 Battiades semper toto cantabitur orbe:
 quamvis ingenio non valet, arte valet;
 nulla Sophocleo veniet iactura cothurno;
 cum sole et luna semper Aratus erit;
 dum fallax servus, durus pater, improba lena
 vivent et meretrix blanda, Menandros erit;
 Ennius arte carens animosique Accius oris
 casurum nullo tempore nomen habent.
 Varronem primamque ratem quae nesciet aetas,
 aureaque Aesonio terga petita duci ?
 carmina sublimis tunc sunt peritura Lucreti,
 exitio terras cum dabit una dies;
 Tityrus et segetes Aeneiaque arma legentur,
 Roma triumphati dum caput orbis erit;
 donec erunt ignes arcusque Cupidinis arma,
 discentur numeri, culte Tibulle, tui;

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Gallus et Hesperiiis et Gallus notus Eois,
et sua cum Gallo nota Lycoris erit. 30
ergo, cum silices, cum dens patientis aratri
depereant aevo, carmina morte carent:
cedant carminibus reges regumque triumphi,
cedat et auriferi ripa benigna Tagi!
vilia miretur vulgus; mihi flavus Apollo 35
pocula Castalia plena ministret aqua,
sustineamque coma metuentem frigora myrtum
atque ita sollicito multus amante legar!
pascitur in vivis Livor, post fata quiescit,
cum suus ex merito quemque tuetur honos. 40
ergo etiam cum me supremus adederit ignis,
vivam, parsque mei multa superstes erit.

P. OVIDII NASONIS

AMORVM

LIBER SECVNDVS.

I.

Hoc quoque composui Paelignis natus aquosis,
ille ego nequitiae Naso poeta meae;
hoc quoque iussit Amor: procul hinc, procul este, severae!
non estis teneris apta theatra modis.
me legat in sponsi facie non frigida virgo 5
et rudis ignoto tactus amore puer;
atque aliquis iuvenum, quo nunc ego, saucius arcu
agnoscat flammae conscia signa suae
miratusque diu 'quo' dicat 'ab indice doctus 10
composuit casus iste poeta meos?'
ausus eram, memini, caelestia dicere bella
centimanumque Gygen (et satis oris erat)
cum male se Tellus ulta est, ingestaque Olympo
ardua devexum Pelion Ossa tulit;
in manibus nimbos et cum Iove fulmen habebam, 15
quod bene pro caelo mitteret ille suo;
clausit amica fores: ego cum Iove fulmen omisi;
excidit ingenio Iuppiter ipse meo.
Iuppiter, ignoscas: nil me tua tela iuvabant,
clausa tuo maius ianua fulmen habet; 20
blanditias elegosque levis, mea tela, resumpsi:
mollierunt duras lenia verba fores.
carmina sanguineae deducunt cornua lunae,
et revocant niveos Solis euntis equos;

carmine dissiliunt abruptis faucibus angues, 25
 inque suos fontes versa recurrit aqua;
 carminibus cessere fores, insertaque posti,
 quamvis robur erat, carmine victa sera est.
 quid mihi profuerit velox cantatus Achilles?
 quid pro me Atrides alter et alter agent, 30
 quique tot errando, quot bello, perdidit annos,
 raptus et Haemoniis flebilis Hector equis?
 ut facies tenerae laudata est saepe puellae,
 ad vatem, pretium carminis, ipsa venit.
 magna datur merces! heroum clara valete 35
 nomina: non apta est gratia vestra mihi.
 ad mea formosos vultus adhibete, puellae,
 carmina, purpureus quae mihi dictat Amor!

VI.

Psittacus, Eois imitatrix ales ab Indis,
 occidit: exequias ite frequenter, aves;
 ite, piae volucres, et plangite pectora pinnis
 et rigido teneras ungue notate genas;
 horrida pro maestis lanietur pluma capillis, 5
 pro longa resonent carmina vestra tuba!
 quod scelus Ismarii quereris, Philomela, tyranni,
 expleta est annis ista querella suis;
 alitis in rarae miserum devertere funus:
 magna, sed antiqua est causa doloris Itys. 10
 omnes, quae liquido libratis in aere cursus,
 tu tamen ante alios, turtur amice, dole!
 plena fuit vobis omni concordia vita,
 et stetit ad finem longa tenaxque fides:
 quod fuit Argolico iuvenis Phoeceus Orestae, 15
 hoc tibi, dum lieuit, psittace, turtur erat.
 quid tamen ista fides, quid rari forma coloris,
 quid vox mutandis ingeniosa sonis,

quid iuvat, ut datus es, nostrae placuisse puellae
 infelix, avium gloria, nempe iaces! 20
 tu poteras fragiles pinnis hebetare smaragdos
 tincta gerens rubro Punica rostra croco.
 non fuit in terris vocum simulantior ales:
 reddebas blaeso tam bene verba sono!
 raptus es invidia: non tu fera bella movebas; 25
 garrulus et placidae pacis amator eras.
 ecce, coturnices inter sua proelia vivunt,
 forsitan et fiant inde frequenter anus.
 plenus eras minimo, nec prae sermonis amore
 in multos poteras ora vacare cibos; 30
 nux erat esca tibi causaeque papavera somni,
 pellebatque sitim simplicis umor aquae.
 vivit edax vultur ducensque per aera gyros
 miluus et pluviae graculus auctor aquae;
 vivit et armiferae cornix invisae Minervae, 35
 illa quidem saeculis vix moritura novem:
 occidit illa loquax humanae vocis imago,
 psittacus, extremo munus ab orbe datum!
 optima prima fere manibus rapiuntur avaris,
 implentur numeris deteriora suis: 40
 tristia Phylacidae Thersites funera vidit,
 iamque cinis vivis fratribus Hector erat.
 quid referam timidae pro te pia vota puellae,
 vota procelloso per mare rapta Noto?
 septima lux venit non exhibitura sequentem, 45
 (et stabat vacuo iam tibi Parca colo)
 nec tamen ignavo stupuerunt verba palato:
 clamavit moriens lingua, ‘Corinna, vale!’
 colle sub Elysio nigra nemus ilice frondet,
 udaeque perpetuo gramine terra viret: 50
 siqua fides dubiis, volucrum locus ille piarum
 dicitur, obscaenae quo prohibentur aves;
 illic innocui late pascuntur olores
 et vivax phoenix, unica semper avis;

explicat ipsa suas ales Iunonia pinnas, 55
 oscula dat cupido blanda columba mari.
 psittacus has inter nemorali sede receptus
 convertit volucres in sua verba pias.
 ossa tegit tumulus, tumulus pro corpore magnus,
 quo lapis exiguus par sibi carmen habet: 60
 'colligor ex ipso dominae placuisse sepulcro;
 ora fuere mihi plus ave docta loqui.'

IX.

O numquam pro me satis indignate Cupido,
 o in corde meo desidiose puer,
 quid me, qui miles numquam tua signa reliqui,
 laedis, et in castris vulneror ipse meis?
 cur tua fax urit, figit tuus arcus amicos? 5
 gloria pugnantes vincere maior erat.
 quid? non Ilaemonius, quem cuspide perculit, heros
 confossum medica postmodo iuvit ope?
 venator sequitur fugientia, capta relinquit
 semper et inventis ulteriora petit. 10
 nos tua sentimus, populus tibi deditus, arma,
 pigra reluctanti cessat in hoste manus.
 quid iuvat in nudis hamata retundere tela
 ossibus? ossa mihi nuda relinquit amor.
 tot sine amore viri, tot sunt sine amore puellae: 15
 hinc tibi cum magna laude triumphus eat.
 Roma, nisi immensum vires movisset in orbem,
 stramineis esset nunc quoque tecta casis.
 fessus in acceptos miles deducitur agros,
 mittitur in saltus carcere liber equus; 20
 longaque subductam celant navalia pinum,
 tutaque deposito, poscitur ense rudis:
 me quoque, qui totiens merui sub amore puellae,
 defunctum placide vivere tempus erat.

'Vive' deus 'posito' siquis mihi dicat 'amore,'
 deprecet: usque adeo dulce puella malum est.
 cum bene pertaesum est, animoque relanguit ardor,
 nescio quo miserae turbine mentis agor.
 ut rapit in praeceps dominum spumantia frustra
 frena retentantem durior oris equus,
 ut subitus, prope iam prensa tellure, carinam
 tangentem portus ventus in alta rapit,
 sic me saepe refert incerta Cupidinis aura,
 notaque purpureus tela resumit Amor.
 fige, puer! positis nudus tibi praebeor armis:
 hic tibi sunt vires, huc tua dextra facit;
 huc tamquam iussae veniunt iam sponte sagittae:
 vix illis prae me nota pharetra sua est.
 infelix, tota quicumque quiescere nocte
 sustinet et somnos praemia magna vocat:
 stulte, quid est somnus, gelidae nisi mortis imago?
 longa quiescendi tempora fata dabunt.
 me modo decipiant voces fallacis amicae,
 sperando certe gaudia magna feram;
 et modo blanditias dicat, modo iurgia nectat;
 saepe fruar domina, saepe repulsus eam.
 quod dubius Mars est, per te, privigne Cupido, est,
 et movet exemplo vitricus arma tuo.
 tu levis es multoque tuis ventosior alis
 gaudiaque ambigua dasque negasque fide;
 si tamen exaudis, pulchra cum matre, Cupido,
 indeserta meo pectore regna gere;
 accedant regno, nimium vaga turba, puellae:
 ambobus populis sic venerandus eris.

XII.

Ite triumphales circum mea tempora laurus!
 vicinus: in nostro est, ecce, Corinna sinu,

quam vir, quam custos, quam ianua firma, tot hostes,
 servabant, nequa posset ab arte capi.
 haec est praecipuo victoria digna triumpho, 5
 in qua, quaecumque est, sanguine praeda caret.
 non humiles muri, non parvis oppida fossis
 cincta, sed est ductu capta puella meo.
 Pergama cum caderent bello superata bilustri,
 ex tot in Atridis pars quota laudis erat? 10
 at mea seposita est et ab omni milite dissors
 gloria, nec titulum muneris alter habet:
 me duce ad hanc voti finem, me milite veni;
 ipse eques, ipse pedes, signifer ipse fui.
 nec casum fortuna meis inmiscuit actis: 15
 huc ades, o cura parte Triumphe mea!
 nec belli est nova causa mei: nisi rapta fuisset
 Tyndaris, Europae pax Asiaeque foret:
 femina silvestris Lapithas populumque biformem
 turpiter adposito vertit in arma mero; 20
 femina Troianos iterum nova bella movere
 inpulit in regno, iuste Latine, tuo;
 femina Romanis etiamnunc urbe recenti
 inmisit soceros armaque saeva dedit.
 vidi ego pro nivea pugnantes coniuge tauros: 25
 spectatrix animos ipsa iuvenca dabat.
 me quoque, qui multos, sed me sine caede, Cupido
 iussit militiae signa movere suae.

XVI.

Pars me Sulmo tenet Paeligni tertia ruris.
 parva, sed inrignis ora salubris aquis,
 sol licet admoto tellurem sidere findat,
 et micet Icarii stella proterva canis:
 arva pererrantur Paeligna liquentibus undis. 5
 et viret in tenero fertilis herba solo.

terra ferax Cereris multoque feracior uvis,
 dat quoque baciferam Pallada rarus ager,
 perque resurgentes rivis labentibus herbas
 gramineus madidam caespes obumbrat humum. 10
 at meus ignis abest: verbo peccavimus uno!
 quae movet ardores, est procul; ardor adest.
 non ego, si medius Polluce et Castore ponar,
 in caeli sine te parte fuisse velim.
 solliciti iaceant terraque premantur iniqua, 15
 in longas orbem qui secuere vias;
 aut iuvenum comites iussissent ire puellas,
 si fuit in longas terra secanda vias!
 tum mihi, si premerem ventosas horridus Alpes,
 dummodo cum domina, molle fuisset iter; 20
 cum domina Libycas ausim perrumpere Syrtes
 et dare non aequis vela ferenda Notis;
 non quae virgineo portenta sub inguine latrant,
 nec timeam vestros, curva Malea, sinus,
 non quae submersis ratibus saturata Charybdis 25
 fundit et effusas ore receptat aquas.
 quod si Neptuni ventosa potentia vincit,
 et subventuros auferet unda deos,
 tu nostris niveos umeris inpone lacertos:
 corpore nos facili dulce feremus onus; 30
 saepe petens Heron iuvenis transnaverat undas:
 tum quoque transnasset, sed via caeca fuit.
 at sine te, quamvis operosi vitibus agri
 me teneant, quamvis omnibus arva natent,
 et vocet in rivos currentem rusticus undam, 35
 frigidaque arboreas mulceat aura comas,
 non ego Paelignos videor celebrare salubres,
 non ego natalem, rura paterna, locum,
 sed Scythiam Cilicasque feros viridesque Britannos, 40
 quaeque Prometheo saxa cruore rubent.
 ulmus amat vitem, vitis non deserit ulmum:
 separor a domina cur ego saepe mea?

at mihi te comitem iuraras usque futuram
per me perque oculos, sidera nostra, tuos:
verba puellarum, foliis leviora caducis,
inrita, qua visum est, ventus et unda ferunt.
siqua mei tamen est in te pia cura relictī,
incipē pollicitis addere facta tuis
parvaque quam primum rapientibus esseda mannis
ipsa per admissas concute lora iubas!
at vos, qua veniet, tumidi, subsidite, montes,
et faciles curvis vallibus este, viae!

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P. OVIDII NASONIS

AMORVM

LIBER TERTIVS.

I.

Stat vetus et multos incaedua silva per annos:
credibile est illi numen inesse loco;
fons sacer in medio speluncaque pumice pendens,
et latere ex omni dulce queruntur aves.
hic ego dum spatior tectus nemoralibus umbris, 5
(quod mea, quaerebam, Musa moveret opus)
venit odoratos Elegeia nexa capillos,
et, puto, pes illi longior alter erat:
forma decens, vestis tenuissima, vultus amantis;
et pedibus vitium causa decoris erat. 10
venit et ingenti violenta Tragoedia passu
(fronte comae torva, palla iacebat humi;
laeva manus sceptrum late regale movebat,
Lydius alta pedum vincla cothurnus erat)
et prior 'ecquis erit' dixit 'tibi finis amandi, 15
o argumenti lente poeta tui?
nequitiam vinosa tuam convivia narrant,
narrant in multas compita secta vias.
saepe aliquis digito vatem designat euntem,
atque ait "hic, hic est, quem ferus urit Amor." 20
fabula. nec sentis, tota iactaris in urbe,
dum tua praeterito facta pudore refers.
tempus erat, thyrso pulsum graviore moveri;
cessatum satis est: incipe maius opus!

- materia premis ingenium; cane facta virorum: 25
 "haec animo" dices "area facta meo est."
 quod tenerae cantent, lusit tua Musa, puellae,
 primaque per numeros acta iuventa suos;
 nunc habeam per te Romana Tragoedia nomen!
 inplebit leges spiritus iste meas.' 30
 hactenus, et movit pictis innixa cothurnis
 densum caesarie terque quaterque caput.
 altera, si memini, limis subrisit ocellis;
 (fallor, an in dextra myrtea virga fuit?)
 'quid gravibus verbis, animosa Tragoedia,' dixit 35
 'me premis? an numquam non gravis esse potes?
 imparibus tamen es numeris dignata moveri:
 in me pugnasti versibus usa meis.
 non ego contulerim sublimia carmina nostris:
 obruit exiguas regia vestra fores. 40
 sum levis, et mecum levis est, mea cura, Cupido:
 non sum materia fortior ipsa mea;
 rustica sit sine me lascivi mater Amoris:
 huic ego proveni lena comesque deae;
 quam tu non poteris duro reserare cothurno, 45
 haec est blanditiis ianua laxa meis;
 et tamen emerui plus, quam tu, posse ferendo
 multa supercilio non patienda tuo.
 per me decepto didicit custode Corinna
 liminis adstricti sollicitare fidem 50
 delabique toro tunica velata soluta
 atque inpercussos nocte movere pedes.
 vel quotiens foribus duris inlisa pependi,
 non verita a populo praetereunte legi;
 quin ego me memini, dum custos saevus abiret, 55
 ancillae missam delituisse sinu;
 quid, cum me munus natali mittis, at illa
 rumpit et adposita barbara mersit aqua?
 prima tuae movi felicia semina mentis:
 munus habes, quod te iam petit ista, meum.' 60

desierat; coepi 'per vos utramque rogamus,
 in vacuas aures verba timentis eant.
 altera me sceptro decoras altoque cothurno:
 iam nunc contacto magnus in ore sonus;
 altera das nostro victurum nomen amori: 65
 ergo ades et longis versibus adde brevis!
 exiguum vati concede, Tragoedia, tempus:
 tu labor aeternus; quod petit illa, breve est.'
 mota dedit veniam: teneri properentur Amores,
 dum vacat; a tergo grandius urgnet opus. 70

II.

'Non ego nobilium sedeo studiosus equorum:
 cui tamen ipsa faves, vincat ut ille, precor.
 ut loquerer tecum, veni, tecumque sederem,
 ne tibi non notus, quem facis, esset amor.
 tu cursus spectas, ego te: spectemus uterque, 5
 quod iuvat, atque oculos pascat uterque suos!
 o, cuicumque faves, felix agitator equorum!
 ergo illi curae contigit esse tuae?
 hoc mihi contingat, sacro de carcere missis
 insistam forti mente vehendus equis 10
 et modo lora dabo, modo verberare terga notabo,
 nunc stringam metas interiore rota.
 si mihi currenti fueris conspecta, morabor,
 deque meis manibus lora remissa fluent.
 at quam paene Pelops Pisaea concidit hasta, 15
 dum spectat vultus, Hippodamia, tuos!
 nempe favore suae vicit tamen ille puellae.
 vincamus dominae quisque favore suae!
 quid frustra refugis? cogit nos linea iungi:
 haec in lege loci commoda circus habet. 20
 tu tamen, a dextra quicumque es, parce puellae:
 contactu lateris laeditur ista tui.

tu quoque, qui spectas post nos, tua contrahe crura,
 si pudor est, rigido nec preme terga genu!
 sed nimium demissa iacent tibi pallia terra: 25
 collige! vel digitis en ego tollo meis.
 invida vestis eras, quae tam bona crura tegebas;
 quoque magis spectes—invida vestis eras.
 talia Milanion Atalantes crura fugacis
 optavit manibus sustinuisse suis; 30
 talia pinguntur succinctae crura Dianae,
 cum sequitur fortes fortior ipsa feras.
 his ego non visis arsi; quid fiet ab ipsis?
 in flammam flammās, in mare fundis aquas.
 suspicor ex istis et cetera posse placere, 35
 quae bene sub tenui condita veste latent.
 vis tamen interea faciles arcessere ventos?
 quos faciet nostra mota tabella manu.
 an magis hic meus est animi, non aeris aestus,
 captaque femineus pectora torret amor? 40
 dum loquor, alba levi sparsa est tibi pulvere vestis:
 sordide de niveo corpore pulvis abi!
 sed iam pompa venit: linguis animisque favete!
 tempus adest plausus: aurea pompa venit.
 prima loco fertur passis Victoria pinnis: 45
 huc ades et meus hic fac, dea, vincat amor!
 plaudite Neptuno, nimium qui creditis undis!
 nil mihi cum pelago, me mea terra capit.
 plaude tuo Marti, miles! nos odimus arma:
 pax iuvat et media pace repertus amor. 50
 auguribus Phoebus, Phoebe venantibus adsit,
 artifices in te verte, Minerva, manus;
 ruricolae, Cereri teneroque adsurgite Baccho,
 Pollucem pugiles, Castora placet eques!
 nos tibi, blanda Venus, puerisque potentibus arcu 55
 plaudimus: inceptis adnue, diva, meis
 daque novam mentem dominae! patiatur amari!
 adnuit et motu signa secunda dedit.

quod dea promisit, promittas ipsa, rogamus:	
pace loquar Veneris, tu dea maior eris.	60
per tibi tot iuro testes pompamque deorum,	
te dominam nobis tempus in omne peti.	
sed pendent tibi crura: potes, si forte iuvabit,	
cancellis primos inseruisse pedes.	
maxima iam vacuo praetor spectacula circo	65
quadriugos aequo carcere misit equos.	
cui studeas, video; vincet, cuicumque favebis:	
quid cupias, ipsi scire videntur equi.	
me miserum! metam spatioso circuit orbe.	
quid facis? admoto proxumus axe subit.	70
quid facis, infelix? perdis bona vota puellae:	
tende, precor, valida lora sinistra manu!	
favimus ignavo; sed enim revocate, Quirites,	
et date iactatis undique signa togis!	
en, revocant! at, ne turbet toga mota capillos,	75
in nostros abdas te licet usque sinus.	
iamque patent iterum reserato carcere postes:	
evolat admissis discolor agmen equis.	
nunc saltem supera spatioque insurge patenti:	
sint mea, sint dominae fac rata vota meae!	80
sunt dominae rata vota meae, mea vota supersunt;	
ille tenet palmam: palma petenda mea est.'	
risit et argutis quiddam promisit, ocellis:	
hoc satis hic; alio cetera redde loco!	

III.

Esse deos i crede: fidem iurata fefellit,	
et facies illi, quae fuit ante, manet!	
quam longos habuit nondum periura capillos,	
tam longos, postquam numina laesit, habet;	
candida candorem roseo suffusa rubore	5
ante fuit: niveo lucet in ore rubor;	

pes erat exiguus: pedis est artissima forma;
 longa decensque fuit: longa decensque manet;
 argutos habuit: radiant ut sidus ocelli,
 per quos mentita est perfida saepe mihi. 10
 scilicet aeterno falsum iurare puellis
 di quoque concedunt, formaque numen habet.
 perque suos illam nuper iurasse recordor
 perque meos oculos: et doluere mei!
 dicite, di, si vos inpune fefellerat illa, 15
 alterius meriti cur ego damna tuli?
 at non invidiae vobis Cepheia virgo est,
 pro male formosa iussa parente mori?
 non satis est, quod vos habui sine pondere testis,
 et mecum lusos ridet inulta deos? 20
 ut sua per nostram redimat periuria poenam,
 victima deceptus decipientis ero?
 aut sine re nomen deus est frustra que timetur
 et stulta populos credalitate movet,
 aut, si quis deus est, teneras amat ille puellas 25
 et nimium solas omnia posse iubet.
 nobis fatifero Mavors accingitur ense,
 nos petit invicta Palladis hasta manu,
 nobis flexibiles curvantur Apollinis arcus,
 in nos alta Iovis dextera fulmen habet; 30
 formosas superi metuunt offendere laesi
 atque ultro, quae se non timuere, timent.
 et quisquam pia tura focis inponere curat?
 certe plus animi debet inesse viris.
 Iuppiter igne suo lucos iaculatur et arces 35
 missaque periuras tela ferire vetat;
 tot meruere peti: Semele miserabilis arsit!
 officio est illi poena reperta suo;
 at si venturo se subduxisset amanti,
 non pater in Baccho matris haberet opus. 40
 quid queror et toto facio convicia caelo?
 di quoque habent oculos, di quoque pectus habent!

si deus ipse forem, numen sine fraude liceret
 femina mendaci falleret ore meum;
 ipse ego iurare verum iurare puellas 45
 et non de tetricis dicerer esse deus.
 tu tamen illorum moderatius utere dono,
 aut oculis certe parce, puella, meis!

IX.

Memnona si mater, mater ploravit Achillem,
 et tangunt magnas tristia fata deas,
 flebilis indignos, Elegeia, solve capillos!
 ah! nimis ex vero nunc tibi nomen erit:
 ille tui vates operis, tua fama, Tibullus 5
 ardet in extructo, corpus inane, rogo.
 ecce, puer Veneris fert eversamque pharetram
 et fractos arcus et sine luce facem;
 adspice, demissis ut eat miserabilis alis
 pectoraque infesta tundat aperta manu; 10
 excipiunt lacrimas sparsi per colla capilli,
 oraque singultu concutiente sonant:
 fratris in Aeneae sic illum funere dicunt
 egressum tectis, pulcher Iule, tuis;
 nec minus est confusa Venus moriente Tibullo, 15
 quam iuveni rupit cum ferus inguen aper.
 at sacri vates et divum cura vocamur;
 sunt etiam, qui nos numen habere putent.
 scilicet omne sacrum mors inportuna profanat,
 omnibus obscuras inicit illa manus! 20
 quid pater Ismario, quid mater profuit Orphea?
 carmine quid victas obstipuisse feras?
 et Linon in silvis idem pater 'aelinon!' altis
 dicitur invita concinuisse lyra;
 adice Maeoniden, a quo ceu fonte perenni 25
 vatium Pieriis ora rigantur aquis;

- hunc quoque summa dies nigro submersit Averno.
 defugiunt avidos carmina sola rogos:
 durat, opus vatum, Troiani fama laboris
 tardaue nocturno tela retexta dolo. 30
- sic Nemesis longum, sic Delia nomen habebunt,
 altera cura recens, altera primus amor.
 quid vos sacra iuvant? quid nunc Aegyptia prosunt
 sistra? quid in vacuo secubuisse toro?
 cum rapiunt mala fata bonos (ignoscite fasso!) 35
 sollicitor nullos esse putare deos.
 vive pius: moriere; pius cole sacra: colentem
 Mors gravis a templis in cava busta trahet;
 carminibus confide bonis: iacet, ecce, Tibullus;
 vix manet e toto, parva quod urna capit. 40
 tene, sacer vates, flammæ rapuere rogales
 pectoribus pasci nec timuere tuis?
 aurea sanctorum potuissent templa deorum
 urere, quæ tantum sustinere nefas.
 avertit vultus, Erycis quæ possidet arces: 45
 sunt quoque, qui lacrimas continuisse negant.
 sed tamen hoc melius, quam si Phaeacia tellus
 ignotum vili supposuisset humo:
 hinc certe madidos fugientis pressit ocellos
 mater et in cineres ultima dona tulit; 50
 hinc soror in partem misera cum matre doloris
 venit inornatas dilaniata comas,
 cumque tuis sua iunxerunt Nemesisque priorque
 oscula nec solos destituere rogos.
 Delia descendens 'felicius' inquit 'amata 55
 sum tibi: vixisti, dum tuus ignis eram.'
 cui Nemesis 'quid' ait 'tibi sunt mea damna dolori?
 me tenuit moriens deficiente manu.'
 si tamen e nobis aliquid nisi nomen et umbra
 restat, in Elysia valle Tibullus erit: 60
 obuius huic venias hedera iuvenalia cinctus
 tempora cum Calvo, docte Catulle, tuo;

tu quoque, si falsum est temerati crimen amici,
 sanguinis atque animae prodige Galle tuae.
 his comes umbra tua est; siqua est modo corporis umbra, 65
 auxisti numeros, culte Tibulle, pios.
 ossa quieta, precor, tuta requiescite in urna,
 et sit humus cineri non onerosa tuo!

XI.

Multa diuque tuli: vitiis patientia victa est;
 cede fatigato pectore, turpis amor!
 scilicet adserui iam me fugique catenas,
 et quae non puduit ferre, tulisse pudet.
 vicimus et domitum pedibus calcamus amorem: 5
 venerunt capiti cornua sera meo.
 perfer et obdura! dolor hic tibi proderit olim:
 saepe tulit lassis sucus amarus opem.
 ergo ego sustinui, foribus tam saepe repulsus,
 ingenuum dura ponere corpus humo? 10
 quando ego non fixus lateri patienter adhaesi, 17
 ipse tuus custos, ipse vir, ipse comes?
 scilicet et populo per me cantata placebas:
 causa fuit multis noster amoris amor. 20
 turpia quid referam vanae mendacia linguae
 et periuratos in mea damna deos?
 quid iuvenum tacitos inter convivia nutus
 verbaque compositis dissimulata notis?
 dicta erat aegra mihi: praeceps amensque cucurri; 25
 veni, et rivali non erat aegra meo.
 his et quae taceo duravi saepe ferendis:
 quaere alium pro me, qui queat ista pati;
 iam mea votiva puppis redimita corona
 lenta tumescentes aequoris audit aquas. 30
 desine blanditias et verba, potentia quondam,
 perdere: non ego sum stultus, ut ante fui.

luctantur pectusque leve in contraria tendunt
 hac amor hac odium, sed, puto, vincit amor.
 odero, si potero; si non, invitus amabo: 35
 nec iuga taurus amat; quae tamen odit, habet.
 nequitiam fugio: fugientem forma reducit;
 aversor morum crimina: corpus amo;
 sic ego nec sine te nec tecum vivere possum
 et videor voti nescius esse mei. 40
 aut formosa fores minus, aut minus inproba, vellem:
 non facit ad mores tam bona forma malos.
 facta merent odium, facies exorat amorem:
 me miserum! vitiis plus valet illa suis!
 parce, per o lecti socialia iura, per omnis, 45
 qui dant fallendos se tibi saepe, deos
 perque tuam faciem, magni mihi numinis instar,
 perque tuos oculos, qui rapuere meos!
 quidquid eris, mea semper eris; tu selige tantum,
 me quoque velle velis, anne coactus amem! 50
 lintea dem potius ventisque ferentibus utar,
 ut, quamvis nolim, cogar amare, velim.

XIII.

Cum mihi pomiferis coniunx foret orta Faliscis,
 moenia contigimus vieta, Camille, tibi.
 casta sacerdotes Iunoni festa parabant
 per celebres ludos indigenamque bovem:
 grande morae pretium ritus cognoscere, quamvis 5
 difficilis elivis huc via praebet iter.
 stat vetus et densa praenubilis arbore lucus;
 adspice: concedes numen inesse loco;
 accipit ara preces votivaeque tura piorum,
 ara per antiquas facta sine arte manus. 10
 hinc, ubi praesonuit sollemni tibia cantu,
 it per velatas annua pompa vias;

ducuntur niveae populo plaudente iuvencae,
 quas aluit campis herba Falisca suis,
 et vituli nondum metuenda fronte minaces 15
 et minor ex humili victima porcus hara
 duxque gregis cornu per tempora dura recurvo;
 invisa est dominae sola capella deae:
 illius indicio silvis inventa sub altis
 dicitur inceptam destituisse fugam; 20
 nunc quoque per pueros iaculis incessitur index
 et pretium auctori vulneris ipsa datur.
 qua ventura dea est, iuvenes timidaeque puellae
 praeverrunt latas veste iacente vias:
 virginei crines auro gemmaque premuntur, 25
 et tegit auratos palla superba pedes;
 more patrum Graio velatae vestibus albis
 tradita supposito vertice sacra ferunt.
 ore favent populi tunc, cum venit aurea pompa,
 ipsa sacerdotes subsequiturque suas. 30
 Argiva est pompae facies: Agamemnone caeso
 et scelus et patrias fugit Halaesus opes
 iamque pererratis profugus terraque fretoque
 moenia felici condidit alta manu;
 ille suos docuit Iunonia sacra Faliscos: 35
 sint mihi, sint populo semper amica suo!

XV.

Quaere novum vatem, tenerorum mater Amorum:
 raditur hic elegis ultima meta meis;
 quos ego composui, Paeligni ruris alumnus,
 (nec me deliciae dedecuerunt meae)
 siquid id est, usque a proavis vetus ordinis heres, 5
 non modo militiae turbine factus eques.
 Mantua Vergilio gaudet, Verona Catullo;
 Paelignae dicar gloria gentis ego,

quam sua libertas ad honesta coegerat arma,
cum timuit socias anxia Roma manus. 10
atque aliquis spectans hospes Sulmonis aquosi
moenia, quae campi iugera pauca tenent,
' quae tantum ' dicat ' potuistis ferre poetam,
quantulacumque estis, vos ego magna voco.'
culte puer puerique parens Amathusia culti, 15
aurea de campo vellite signa meo!
corniger increpuit thyrso graviore Lyaeus:
pulsanda est magnis area maior equis.
inbelles elegi, genialis Musa, valete,
post mea mansurum fata superstes opus ! 20

COMMENTARY.

TIBULLUS.

I. 1.

Probably written on returning to Rome after his illness at Coreyra (cf. 1. 3, and Introduction, 21). It is an apology for not following Messalla, who was still in the East. Though composed later than the third poem, its admirable fitness to serve as an introduction, contrasted with the abruptness of the second and third elegies, accounts sufficiently for its transposition to the beginning.

The first forty lines are general in character. After the introduction—riches for others, the comforts of home for him (1-6), he sketches the two great divisions of a farmer's activity; the crops (7-24) and the flocks (25-40). Then in l. 41, repeating in altered form the thought of l. 1, he becomes more confidential. It is domestic bliss that he craves (41-50), it is Delia's tears that keep him from Messalla, for she is his one thought (51-58), in death (59-68) as in life (69-78).

1. Divitias alius: strikes the key-note to the whole poem. Cf. l. 41: *non ego divitias requiro*; l. 49: *sit dives iure*; l. 78: *despiciam dites*. *Alius* with the Subjunctive is the usual formula of deprecation; cf. 1. 10, 29: *alius sit fortes*. Cf. *destituat*, l. 9 below, and notice the varying force of the Potential Subjunctive.

3. labor adsiduus: the poet's own desire is for a *vita iners* (l. 5) where only the fire is active, *igne adsiduo* (l. 6). *Labor*, the hardships of a soldier's life, is similarly used by Cæsar, *B. G.*, VIII, 4: *cum nostros adsiduo labore defatigarent*.

4. somnos fugent: contrast Tibullus's own ideal, *securum somnos sequi* (l. 48). **classica pulsa:** the blasts of the trumpet; *pellere*, which is common with the lyre, is applied by transfer to the trumpet.

5. mea paupertas: in classical Latin poetry *paupertas* should not be rendered by *poverty* unless it be found accompanied by some intensifying adjective, e.g. Hor., *C.*, III, 16, 37: *inportuna paupertas*. It represents more nearly *modest circumstances* or *slender means*. **vita traducat inerti:** may carry me through my life in ease (lit. by a life of ease); the

Abl. is occasional in military style for the second Acc. : here the metaphor is made more striking by its use.

6. **focus** : only the very poor were without a hearth : cf. Cat., xxiii, 2: *Furi cui neque servus est...neque ignis*.

7. **ipse** : with my own hands.

8. **rusticus** : a farmer. Tibullus implies here that he would make no mean farmer, he would plant at the right time (*maturo tempore*, l. 7), and with a trained hand (*facili manu*, l. 8). His intimate knowledge of farm work and country customs (cf. especially Bk. II, 1 and 3) corroborates his statement. **poma** : is used here for *pomos*, apple-trees; cf. Verg., *G.*, II, 426.

10. **pleno pinguia musta lacu** : just as the crops were to be plentiful (*frugum acervos*, l. 9), so the fresh-pressed grape-juice (*mustum*) was to be rich and thick (*pinguis*), and filling the vat (*lacus*) of the wine-press.

11. **nam veneror** : Tibullus in his poetry is always worshipping. He was not, like Horace (*C.*, I, 34, 1), *parvus deorum cultor et infrequens*. **stipes...lapis** : probably a reference to the worship of the god Terminus in the guise of 'stocks and stones.'

14. **agricolae...deo** : probably Silvanus. Cf. Verg., *A.*, VIII, 600, 601 : *Silvano arborum pecorisque deo* : CIL. XII, 103 (= Buecheler, *AL.* 19, 1, 2) : *Silvane...huius alti summe custos hortuli* : and CIL. IX, 3375 (= *AL.* 250) : *Silvane...sanctissime pastor*. **ante** : adverbial.

15. **flava** : As Horace (*C.*, II, 13, 21) calls Proserpina *farva* because she rules in the twilight of the dead, so Ceres is *flava* because grain is golden-yellow. The epithet is a common one for Ceres. Cf. Verg., *G.*, I, 96 ; Ovid, *Am.*, III, 10, 3, and *F.*, IV, 424.

17. **ruber custos...Priapus** : a guardian painted red. Cf. Ovid, *F.*, VI, 333 : *ruber hortorum custos*, and Priapea, 83, 6-8. *Priape...ruber* ! The worship of Priapus, a Greek god of fertility, whose home was originally Lampsacus on the Hellespont, was very popular in Rome. He performed the function of a sort of divine scarecrow ; his image armed with a sickle (*sacra falce*) was placed in gardens. Cf. Swinburne, 'Faustine' : *the Lampsacene who mows the gardens with his rod*.

18. **ut** : elegiac poetry is very free in the position of words, particularly in the pentameter ; cf. *que* in l. 40.

19. **felicis quondam, nunc pauperis** : *Introd.*, 21.

20. **Lares** : more properly the *Lares compitales* or gods of the cross-roads, not to be confused with the *Lar familiaris*, the tutelary divinity of the house. Cf. I, 3, 34 ; I, 7, 58.

22. **agna** : the lamb was the poor man's offering. Horace says, contrasting himself with the wealthy Maecenas, *nos humilem feriemus agnam* (*C.*, II, 17, 32).

23. *rustica pubes*: for a full description of such a festival, cf. II, I, 21 seq.

25. *vivere parvo*: cf. Hor., *C.*, II, 16, 13: *vivitur parvo bene*.

26. *viae*: for Tibullus's horror of marches, cf. I, 3, 35.

27. *canis aestivos ortus*: i.e. the dog-days in August. Cf. Hor., *C.*, III, 13, 9: *flagrantis atrox hora caniculæ*.

28. *ad rivos . . . aquae*: cf. Hor., *C.*, I, I, 21, 22.

29. *tenuisse . . . increpuisse*: the Perfect Infinitive is often used in an aoristic or timeless sense by the elegiac poets, particularly as the first word in the second half of the pentameter, because of its metrical convenience. Sometimes it seems to have an intensive force, so *continuisse* (l. 46) may mean to *clasp closely*. See G. 280, b, N. 2: A. & G. 288, d, R.; H. 620, I.

31. *sinu*: *in my bosom*.

33. *lupi*: cf. II, 5, 88: *a stabulis tunc procul este lupi*. Cf. also Tib. IV, I, 187: *furique lupoque*.

36. *placidam*: used predicatively; *sprinkle (and make her) kindly*. *Palem*: goddess of the flocks and their fertility: called *almu* (Ovid, *F.*, IV, 722, 723) and *fecunda* (Pseudo-Verg., *Culex*, 77), and more generally *rustica dea* (Ovid, *F.*, IV, 744) and *silvicola* (Ovid, *F.*, IV, 746). In her honor the festival of the Palilia was celebrated every year on the anniversary of the founding of Rome (April 21).

37. *e paupere mensa*: *from my frugal board*. Cf. Hor., *C.*, II, 16, 14: *mensa tenui*.

39. *ficilia pocula*: *earthenware cups*, instead of vessels of gold or silver. The *faginus scyphus* (I, 10, 8), or *beechwood beaker*, seems to represent a still more primitive stage.

43. *requiescere lecto*: so Catullus, just returned from Bithynia (XXXI, 7-10): *O quid solutis est beatius curis cum . . . desideratoque acquiescimus lecto*.

44. *toro*: this word is mainly poetic for the prose word *lectus*. Here the difference need not be emphasized.

45 seq. Cf. Browning, 'Never the time and the place': *outside are the storms and strangers: we—oh! close, safe, warm, sleep I and she,—I and she*.

46. *tenero sinu*: *tenderly on my breast*: the customary poetical substitution of the adjective for the adverb. Cf. I, 2, 73: *teneris lucertis*, *tenderly in my arms*, where the translation *in my tender arms* is absurd. On *continuisse*, see Note on l. 29.

50. *maris*: see Note on I, 3, 50.

52. *fleat*: with characteristic gentleness. Tibullus dreads the sight of tears. Cf. II, 6, 42: *non ego sum tanti ploret ut illa semel*. Cf. also

Prop., III, 20, 4 : *tantine ut lacrimas Africa tota fuit* ? and I, 18, 16 (with Note).

53. *terra . . . marique* : the recurrence of this phrase in Tibullus's proposition for his epitaph (I, 3, 56) : *Messallam terra dum sequiturque mari*, may be merely accidental, but possibly he alludes in *terra* to Messalla's Sicilian campaign in B.C. 36 and in *mari* to his victory at Actium in B.C. 31.

54. *domus* : the victorious general often decorated his house with the trophies of his campaigns. Cf. Prop., III, 9, 26 (to Maecenas) : *onerare tuam fixa per arma domum*. *praeferat* : *display*.

55. *me retinent*, etc. : cf. Propertius's excuse for not going to the East with his friend Tullus (Prop., I, 6, 5) : *sed me complexae remorantur verba puellae*. Observe that the idea of *vincla* is poetically heightened by *vinctum*. Cf. I, 3, 93, 94 ; I, 7, 13, 14, etc.

57. *laudari* : i.e. to gain applause by military exploits. This Infin. is common after *curo* when negatived ; but after a positive *curo*, some other turn is more frequent.

58. *quaeso* : parenthetical.

60. *te teneam moriens* : cf. Ovid's elegy on the death of Tibullus, *Am.*, III, 9, 57, 58, and Note.

61. *flebis . . . me* : see Note on I, 7, 28.

62. *oscula* : cf. Prop., II, 13, 29 : *osculaque in gelidis pones suprema labellis*.

63. *ferro . . . silex* : cf. I, 10, 59 : *ah ! lapis est ferrumque suam quicumque puellam verberat*. See also Note on Ovid, *Am.*, I, II, 9.

66. *lumina . . . sicca referre domum* : *to return home without having shed tears*.

67. *ne laede* : *ne* with the First Imperative is poetical or colloquial ; see G. 270 and R. 2 ; A. & G. 269, N. ; B. 281, 2 ; H. 561.

69 seq. Cf. Prop., I, 19, 25 : *quare, dum licet, inter nos lactemur amantes*, and Hor., *C.*, II, 3, 15 : *dum res et actus et sororum fila trium patiuntur atra*.

70. Notice the Acc. of Respect : see Note on I, 7, 6.

72. *capiti* : may be Dat. after *deceat*, which is occasional in early Comedy and in late Latin ; but in view of Cat., LXVIII, 120, and Tib., I, 2, 91, it is perhaps better to regard it as Abl. For the sentiment, cf. I, 2, 91, 92.

73. *frangere postes* : cf. *θρονοκοπήσαι*, Aristoph., *Vesp.*, 1254 (cf. F. Leo, *Plautin. Forsch.*, p. 140).

75. *dux milesque bonus* : Ovid imitating enlarges (*Am.*, II, 12, 13) : *me dux . . . me milite veni ipse eques, ipse pedes, significat ipse fui*.

78. *despiciam*, etc. : Horace in expressing a similar idea exhibits his preference for the concrete and pictorial (*C.*, II, 10, 6 ff.) : *tutus caret absolti | sordibus lecti, caret invidenda | sobrius aula*.

I, 2.

The second poem, of which the last third is given in the text, is a soliloquy of the poet as he sits drinking among his comrades. His suit of Delia is making no headway and, to add to the bitterness of the situation, a more favored rival has proved untrue to Delia's love and has sailed away in quest of wealth. 'An iron heart had he who placed the wealth of gold above the treasures of thy love (65-70). I had not done this, for with thee beside me in the wilderness, the wilderness were paradise enow (71-74). For what profit is luxury where no love is? (75-78). Is this thy coldness the gods' requital for some sin of mine? (79-82). All penance will I cheerfully perform (83-86). [Suddenly awaking from his reverie, he sees an amused smile on the face of one of his friends.] But let him who mocks at me take heed lest a like fate befall him, even in old age (87-96). But do thou, O goddess of love, spare thine own servant' (97, 98).

65. *ferreus*: see Note on I, 10, 2.

67. *Cilicam*: noted pirates, whom Pompey had defeated in B.C. 66, clearing the sea of them in forty days.

69. *contextus*: *dight*.

70. *equo*: the Romans set great store by horsemanship. Cf. the ill-fated Sybaris (Hor., *C.*, I, 8, 5). Propertius, in his romance of Tarpeia, makes the heroine fall in love with Tatius as he prances by on horseback (cf. Prop., IV, 4, 19).

71. *boves*... *iungere*: i.e. for plowing. His *boves* are contrasted with the *equo* of his rival. This contrast between ox and horse is stock poetry and proverb; cf. Hor., *Ep.*, I, 14, 43: *optat ephippia bos piger, optat arare caballus*. *tecum*, etc.: cf. I, 1, 57: *mea Delia tecum dummodo sim*.

73. *teneris*: see Note on I, 1, 46.

74. *et inculta*... *humo*: *even on the rough ground*.

75-77. Cf. Prop., I, 14, 15: *nam q' s' divitiis adverso gaudet Amore*.

76. *fletu*: would normally be *cum fletu*: but the one *cum*, the conjunction, has crowded out the other, the preposition.

78. *sonitus placidae*... *aquae*: *the soothing splash of water*.

79. *Veneris magnae*: Prop., III, 8, 12 has the same phrase. *numina*: the use of the Plural where good prose would require the Singular is characteristic of poetry. Various reasons are assigned. Sometimes the Plural collects many parts, as *aed's*, *house*, common in prose also: so *triumphi*, *triumph*, by reason of the many elements. Sometimes the Plural adds dignity, as here: in that case it is called the *Pluralis maiestatis*, and in later times is restricted to the pronouns or to designations of rulers.

80. *inpia lingua*: cf. IV, 13, 20: *hoc peperit misero garrula lingua malum*.

81. *incestus*: cf. II, 1, 13 (and Note): *casta placent superis*.

83 seq. This description of an almost mediæval demonstration of penance is, I think, unparalleled in classical Latin literature. In expiation for the irreverent approach to the altar (*incestus sedes adisse*, l. 81) and the robbery of wreaths (*serta deripuisse*, l. 82) he will now stand outside in the sacred enclosure, and, bowing down and creeping on the ground, he will kiss the threshold and beat his unworthy head against the door-post.

87. *tu*: one of his companions, who is amused at the poet's fervor.

88. *deus*: Amor.

90. *vinclis*: the *formosae vincla puellae* of I, 1, 55.

92. *canas . . . comas*: cf. Plaut., *Merc.*, 305: *tun capite cano amas, senex nequissime!*

96. *despuit*: as an ἀποτρόπαιον, or charm, against the possible evil influence of his presence. Cf. Plin., *N. H.*, xxviii, 35.

97. *dedita servit*, etc.: cf. Propertius's proposition for his epitaph (II, 13, 35, 36): *qui nunc iacet horrida pulvis, unius hic quondam servus Amoris erat*.

98. *quid messes*, etc.: cf. Ovid, *Am.*, I, 2, 49.

I, 3.

On his way to the East with Messalla (cf. *Introd.*, 21) Tibullus was taken ill at Coreyra. The poem is a soliloquy upon his situation, cast in the form of a series of pictures. The sudden changes of scene and mood and the rapid succession of persons addressed admirably portray the vagaries of a sick man's fancy—the horror of being left alone in a strange land (1-9); Delia's fearfulness at his going (9-14); his own unwillingness to set out (15-22); the possible intervention of Isis (23-34); a contrast of the Golden age with the present (35-50); the consolation of a good epitaph (51-56); the certain prospect of the 'separate seats of the pious' (57-66); and no fear of Tartarus with all its horrors (67-82); lastly, the hope of recovery and of a return to Delia (83-94).

1. *Ibitis*: notice Plural—*you (and your companions)*, Messalla, will go, etc.

2. *o utinam memores*: sc. *sitis*. The hiatus after *o* is common: see G. 720, R 2; II 733, 2. *cohors*: the retinue of a praetor, including friends as well as officials and servants.

3. *ignotis aegrum*: emphatic juxtaposition—*sick*, in a *strange land*.

Phaeacia: he calls Coreyra (modern Corfu) by its Homeric name. It was reputed to have been the land of Alcinous and the Phaeacians. The very roinance of the place, which would fascinate him when in good health, terrifies him now that he is ill.

6. legat: the reference is to the *ossilegium*. After the funeral pyre had burned out, the ashes were quenched with water or wine, and the nearest relatives of the deceased gathered the bones in a cloth.

7. odores: after the bones had been thoroughly dried in the open air, they were mixed with perfumes (*odores*) and deposited in the urn.

9. mitteret: *when she bade me farewell*. The prose word would be *dimitteret*; but the use of the simple for the compound is characteristic of poetry.

11. sortes: in her perplexity, Delia, like a true Italian girl, had recourse to the street prophets and fortune-tellers. Her confidence was restored by a triple trial with a uniformly favorable result.

13. cuncta dabant reditus: *everything portended a safe return*. The Plural *reditus*, because there were numerous replies, though all to the same purport; see Note on 1, 2, 79.

17. sum causatus: *alleged as an excuse*. Cf. Prop., iv. 4. 23: *saepe illa inmeritae causata est omina lunae*.

18. Saturni . . . diem: Saturday, the Jewish Sabbath. Superstitious Romans (and Tibullus belonged to this class) of this and later times were wont to observe the Sabbath. Cf. Hor., *Sat.*, i. 9. 69.

20. offensum in porta . . . pedem: to stumble on the threshold was a bad omen. Cf. Ovid, *Am.*, i. 12, 5.

23. tua Isis: slightly contemptuous. Tibullus seems to have been none too friendly toward her. The worship of the Egyptian Isis was very popular at Rome, among the women of the class to which Delia belonged.

24. aera repulsa: the *sistra*, or rattles, used in the worship of Isis.

28. tabella: it was customary for those who had been healed to show their gratitude and acknowledge their indebtedness to the goddess by affixing to the wall of her temple paintings (*pictae tabellae*), representing the plight from which they had been rescued. The same custom obtains in Rome to-day; e.g. in the Church of Santa Maria in Aracoeli. As the use of the Plural for the Singular is characteristic of poetry (see Note on 1, 2, 79), so is the reverse. Here one is taken as a type.

29-32. Cf. Prop., ii. 28, 45, 46.

30. lino tecta: linen garments were a characteristic part of the paraphernalia of Isis-worship. Ovid (*Ex P.*, i. 1, 51, and *Am.*, ii. 2, 25) speaks of *linigera Isis*.

31. bisque die: at sun-rise and sun-set.

32. Pharia: i.e. Egyptian, so called from the island of Pharos in the harbor of Alexandria. See Note on Prop., II, I, 30.

33. Penates: the guardians of the store-room.

34. reddere: the regular word for paying a debt that is owed. This shows well the spirit of the ancient religious observance. **Lari:** see

Note on I, I, 20.

35. Saturno rege: i.e. in the Golden age. The Roman 'paradise' was in the past; the description of it was a favorite theme for Roman poetry, e.g. Verg., *B.*, IV, 9; Ovid, *M.*, I, 89. The prototype of all these descriptions is Hesiod's Work and Days, l. 109 ff.

36. longas vias: cf. Tib., I, I, 26, and Ovid's imitation, *Am.*, II, 16, 15, 16.

37. contempserat: made light of. Cf. Hor., *C.*, I, 3, 23: *si tamen impiae, non tangenda rates transiliunt vada.*

44. lapis: the *lapis terminalis*, or boundary stone, under the special protection of the god Terminus.

45. ipsae: in the Golden age all things were produced of their own accord without human labor. Cf. the descriptions of Vergil and Ovid mentioned above (Note on l. 35).

47. ensem: the prose word is *gladius*. This is as poetical as *glaiue*, *falchion*, etc., in English.

48. saevus . . . faber: cf. I, 10, 1, 2.

50. mare: the dread of the sea (cf. Tib., I, I, 50) characteristic of the ancient world comes out nowhere more strongly than in Rev. xxi. 1: *and there was no more sea.* Cf. also Hesiod's Works and Days, 236: (in the righteous city) οὐδ' ἐπὶ νηῶν νίσσονται; Aratus, *Phaen.*, 110 (in a description of the Golden age): χαλεπὴ δ' ἀπέκειτο θάλασσα; and Prop., III, 7, 29-32.

nunc leti mille repente viae: in the Golden age men died a natural death, 'falling on sleep,' but now *semotique prius tarda necessitas leti corripuit gradum* (Hor., *C.*, I, 3, 32, 33). **repente:** all at once.

leti . . . via: the prose form would be *via ad mortem*; see G. 360, I, R. 1.

54. The writing of their own epitaphs was a favorite employment of the Roman elegists; cf. Prop., II, 13, 35; Ovid, *Tr.*, III, 3, 73.

58. Venus: the mother of Amor will serve as his *ψυχοποιός* (*conductor of souls*) instead of Mercurius.

campos . . . Elysios: originally situated in the far west, the Elysian fields were later transported by the popular imagination to the lower world, where they form Horace's *sedes discretus piorum* (*C.*, II, 13, 23).

59-70. In the descriptions which follow, Elysium and Tartarus are opposed, point for point. The *sonant* (l. 60) of the birds in Elysium matches the *sonant* (l. 68) of the dark floods about Tartarus; the band of youth *ludit* (l. 64) while Tisiphone *sacri* (! 70), Amor *proelia miscet* (l. 64)

while the impious crowd *fugit* (l. 70), and the lover *gerit sarta coma* (l. 66) while Tisiphone is *inpeza angues pro crinibus* (l. 69).

61. *non culta*: spontaneous production characterizes Elysium, as it did the Golden age on earth (cf. l. 45). The sentence affords an example of what Postgate calls 'disjunctiveness'; for the *casia* is a part of the *seges*.

65. *rapax mors*: Hor., C., II, 18, 30, *rapacis Orci*.

66. *myrtea*: the myrtle was sacred to Venus; see Note on I, 7, 45.

69. *Tisiphone*: the avenger of murder, one of the Furies. *inpeza*: used in a middle rather than a passive sense. *anguis* is therefore more than a mere Acc. of Respect, and the addition of *pro crinibus* is possible, i.e. Tisiphone combs snakes instead of hair.

70. *turba fugit*: the shades are always represented as in motion, flitting to and fro, an activity without object, except when Cerberus, like a shepherd dog, chases them. Cf. Prop., IV, 11, 25.

73-80. Here follows the traditional catalogue of notable criminals and their historic punishments: Ixion, bound on the ever-revolving wheel; Tityos, the living prey of vultures; Tantalus, forever 'tantalized'; the Danaïd maidens with their water-jars. We miss only Sisyphus, rolling the stone.

79. *Veneris*: sinners against love, because they had killed their husbands.

81. *amores*: see Note on IV, 5, 11.

82. *lentas*: *long drawn out*, so that his return might be put off.

85-88. With these lines cf. Livy's description of Lucretia's employment (I, 57), and Terence, *Heaut.*, 285 ff. *posita*: the prose word would be *apposita*.

90. *caelo missus*: see Note on IV, 13, 13.

92. *nudato*: in her eagerness she does not wait to put on her sandals.

93. *Luciferum* = *diem*. Cf. Prop., II, 19, 28. and Ovid's *Fasti* passim. Observe the heaping up of the words of color.

I, 5.

In a fit of harshness Tibullus had quarrelled with Delia, but now become gentle again he asks her forgiveness (1-8), reminding her of her recovery, which his prayers had effected, and adding with a touch of bitterness that he had only restored her for another to love (9-18). Then, with gradually increasing passion, he recalls the dreams for the future that he had been fondly cherishing (19, 20), their country life together that was to be (21-28), her queenship in the house (29, 30), and Messalla's visit (31-34)—but, after all, they were only 'castles in Spain' (35, 36).

3. **turben**: 'top'—*quem pueri magno in gyro vacua atria circum intenti ludo errent* (Verg., *A.*, vii, 379).

4. **ab arte**: *skilfully*, i.e. as a result of (ab-ἀπό) practice.

5. **ure et torque**: *torture me as you would a slave with hot iron and the rack*.

7. **per te . . . foedera . . . quaeso**: in such asseverations the pronoun of the person addressed is regularly inserted between *per* and its object. Cf. iv, 5, 7: *per te dulcissima furta . . . rogo*. See G. 413, x, 2; H. 676, 2.

8. **per . . . compositum . . . caput**: *by our kisses*.

9-18. Notice the emphasis—*ille ego* (l. 9)...*ipse* (l. 11)...*ipse* (l. 13)...*ipse* (l. 15), contrasted with *alter* (l. 17) and *ille* (l. 18).

10. **votis eripuisse**: sc. *morti*. The *votum* was the prayer and also the thing pledged on condition that the prayer was granted.

11. **ter**: cf. l. 14 and *novem*, l. 16. *Three* and *nine* were favorite numbers in incantations; cf. Verg., *B.*, viii, 73 ff., and Prop., iv, 6, 6.

12. **praecinuisset**: such witches (*anus*) were called *praecantrices*; cf. Plaut., *Mil.*, 693.

16. **Triviae**: Hecate, the goddess of the cross-roads, special patroness of witchcraft.

20. **renuente deo**: cf. i, 3, 22: *prohibente deo*.

26. **verna**: a slave-boy born in his master's house.

27. **deo . . . agricolae**: Silvanus. Cf. i, i, 14 and Note.

30. When Martial wrote *ussit amatorem Nemesis lasciva Tibullum, in tota iurit quæm nihil esse domo* (xiv, 193), he was probably thinking of this line—if so, he has confounded Nemesis and Delia.

33. **virum hunc**: notice the hiatus, permissible in the principal caesura; cf. Verg., *A.*, i, 16, *Samo*: *hic*, and see G. 720, R. i; A. & G. 359, *e*; H. 733, 2.

35. **Eurusque Notusque**: on the action of the winds in destroying the efficacy of prayers and vows, see Note on Prop., i, 8, 12.

36. **odoratos**: Armenia was the land of spices.

I, 7.

On September 25, B.C. 27, Messalla celebrated a triumph for the victory over the Aquitanians, which he had gained in the battle of Atax in the preceding year. A few days later, on his birthday, he received this poem from Tibullus. The elegy opens with a reference to the battle (l. 4) and a brief description of the triumph (5-8), followed by a sketch of Messalla's victories and travels (9-22). After a rather long digression treating of Egypt (23-48), the poet returns abruptly to Messalla and his birthday (49-56). Thanking him for his improvements to

the *Via Latina* (57-62), he closes by wishing him many happy returns of the day (63, 64).

1. *cecinere* . . . *Parcae* . . . *nentes*: the Fates were conceived of as chanting while they spun the thread of destiny (*fatalia stamina*). Cf. iv, 5, 3, and especially Cat., LXIV. 305 ff.

2. *dissoluenda*: the consonant reasserts its vowel nature by dialysis; cf. l. 49 and see G. 724.

3. *hunc*: sc. *diem*, the day of the battle.

4. *Atax*: the modern *Aude* a river of Gallia Narbonensis flowing into the Mediterranean. The struggle with the Aquitanians had extended beyond the limits of their own territory. This is simpler than (with Scaliger) to change *Atax* into *Atur*, a conjectured parallel form to *Aturus* (modern *Adour*), a river of Aquitania flowing into the Bay of Biscay.

6. *evinctos brachia*: cf. Hor., C., III. 5. 21, *vidi ego civium retorta tergo brachia libero*. For the Acc. of Respect, see G. 338, 1: A. & G. 250, c; B. 180; H. 416.

9. *non sine me*: Tibullus was with Messalla on the Aquitanian campaign.

Tarbella Pyrene: the Tarbelli lived in the southwestern part of Aquitania, along the Bay of Biscay, just north of the Pyrenees. The first syllable of *Pyrene* is here scanned short, *metri gratia*.

10. *Santonici*: the Santones were a tribe north of the river Garonne.

11, 12. The rivers are cited as witnesses, partly because they were so readily personified, partly because they were the geographical features best known to the average Roman. The *Arar* is the *Saône*; the *Rhodanus*, the *Rhone*; the *Garumna*, the *Garonne*; the *Liger*, the *Loire*. *Carnuti*: Collective Genitive Singular. The Carnutes, or Carnuti, were a tribe living on the river Loire.

13. *Cydnē*: a sluggish shallow stream in Cilicia. Observe the accumulation of epithets: *tacitis undis*, *leniter*, *placidis aquis*. Cf. i, 3, 93, 94. The general reference is to Messalla's eastern expedition, which preceded the Gallic victory.

18. *columba*: sacred to the Phoenician Astarte, identified with Aphrodite.

19. *turribus* . . . *Tyros*: Tyre with its many-storied houses; cf. Strabo, XVI. 2. 23: *ἐνταῦθα δὲ φασὶ πολυστέγους τὰς οἰκίας, ὥστε καὶ τῶν ἐν Ῥώμῃ μᾶλλον*.

20. *prima ratem ventis credere*: Tibullus's dread of the sea (cf. i, 3, 50) would have made these hardy Phoenician sailors great heroes in his eyes. The Infin. after *docta* is poetical and post-Augustan.

23-40. This digression, treating of Egypt and Osiris, has been attributed to the growing importance of Egypt and the interest which Egypt

tian things would naturally arouse in Roman minds, but it would seem more reasonable to explain it as a reference to some exploits of Messalla of which we have no knowledge. It is possible that he may have been initiated into some of the mysteries of Osiris (cf. l. 48).

23. Nile pater: the title *pater* was applied to beneficent deities, such as Juppiter, Bacchus, and also the river Tiber. The blessings which the Nile confers on Egypt give it a place in this category.

24. quibus in terris: the source of the Nile was a problem, even in Roman times; cf. Hor., *C.*, iv. 14, 45: *fontium qui celat origines Nilus*. It remained for Stanley to answer Tibullus's question.

26. pluvio . . . Iovi: the god of showers (cf. *Zeûs vérios*). CIL. ix. 324: *Iovi Pluvia*[li].

27. Osirim: the chief divinity of the Egyptians, often identified, as here, with Bacchus. With this description of Osiris (ll. 29-37) cf. what is said of Bacchus (II, 1, 37-60).

28. Memphitem . . . bovem: the bull worshipped at Memphis under the name of *Apis* and supposed to be the incarnation of Osiris. **plangere:** to mourn over the death of a sacred bull, which was said to occur every twenty-five years. Verbs of Emotion are, properly speaking, not transitive, and should accordingly not be followed by the Accusative. The poets, however, violate this rule frequently. The use of a verb like *plangere*, which is only the outward expression of the emotion, is bold and very rare. See G. 330 and x. 2; A. & G. 237, *b*; B. 175, 2, *b*; II. 405, 1.

33, 34. These lines describe the two chief phases of vine-culture, the *alligatio*, or vine-training, and the *amputatio*, or vine-trimming.

36. incultis: untrained. The transfer in meaning is the same in both English and Latin.

39. Bacchus: used, by metonymy, for the *wine* which Osiris is said to have invented. That these praises of wine were not altogether without point in the case of Messalla is proven by Horace's ode to him (*C.*, iii. 21, 7). *Corvino* (i.e. Messalla) *labente promere languidiora vina*. Servius's note to Vergil, *A.*, viii. 310, preserves a quotation from Messalla which is worth comparing with these lines: *idem hunc viciam administrat faciles oculos, pulchriora reddit annia, et dulcis lavatae redolent bona*.

40. tristitiae: Genitive of Separation. Cf. G. 383, 2; A. & G. 223, 5, 3; B. 212, 3; II. 458, 4.

42. crura . . . sonent: cf. II, 6, 26, *crura sonant ferro*.

45. corymbis: the ivy was sacred to Bacchus (here to Osiris), just as the myrtle to Venus and the laurel to Apollo.

46. lutea: *saffron-colored*; not to be confounded with *lutea*!

48. levis occultis conscia cista sacris: *the chest guarding the secret of the*

hidden rites; i.e. the mysteries of Osiris. Possibly the chest was made of wicker-work, hence *levis*.

49. *huc ades*: cf. iv. 4, 1. On the Genius, cf. II, 2, 5.

51, 52. Cf. II, 2, 6, 7.

53. *hodie*: the subject of a verb being in the Nom. case, no predicate could be in another case. The use of the predicate Vocative is very bold and rare, and to be explained probably as due to direct address: *thou hero of this day!* See G. 325, R. 1, and Note on Prop., I, 7, 24.

54. *Mopsopio . . . melle*: honey from Attica (Mopsopus was a mythical ruler of Attica), probably from Hymettus, a mountain near Athens, noted for its honey.

55. *proles*: Messalla had two sons, Marcus and Lucius. Tib., II, 5, is written with reference to Marcus, the elder of the two.

57. *monumenta viae*: Messalla had repaired the Via Latina, which, running from Rome in a generally southeastern direction and keeping north of the Via Appia, passes between Tusculum and Alba, and joins the Appian way at Beneventum.

58. *antiquo . . . Lari*: cf. I, 1, 20.

59. *glarea . . . silex*: the flint or lava paving blocks (*silex*) were laid upon a foundation of crushed stone and gravel (*glarea*).

62. *inoffensum rettuleritque pedem*: cf. I, 3, 20: *offensum . . . pedem*, tripping over the door-sill.

63. *natalis*: cf. iv, 5, 19.

I, 10.

Since neither Messalla nor Delia is mentioned in this elegy, it is probably to be reckoned among the earliest of Tibullus's poems. Its place at the end of the book is then to be accounted for by the fact that the absence of these names made it desirable to put the poem in a less prominent place.

A summons to war, which he is obliged to obey, arouses the following soliloquy. 'Cursed be the inventor of the sword and cursed may we be for using it amiss (1-12). Now I, too, must wage war. Protect me, Lares, as in the days of old (13-28). What madness it is to court death in war! (29-38). Far better peace and old age (39-44). Blessed peace! What the world owes to her! (45-50). But in love also let peace rule' (51-68).

1. *Quis*: the Greeks and Romans regarded every step in civilization, every innovation, as the invention of some individual, divine or human, whose name in many cases was handed down by tradition. Hence the great number of inventions ascribed to the gods and heroes. Cf. Prop. I, 17, 13; II, 6, 31; II, 12, 1; Hor., *C.*, I, 3, 9.

2. *ferreus*: a favorite word with Tibullus. Cf. I, 2, 65; II, 3, 2, 35. It is especially appropriate here: the inventor's heart is a piece of the same metal he made his sword from. The play on *ferus* is probably unintentional.

4. *brevior*: cf. I, 3, 50, and Prop. III, 7, 2: *immaturum mortis iter*. See Note on I, 3, 50.

7. *divitis auri*: the gold, which makes rich, is called rich. See Note on II, 6, 19.

10. *dux gregis*: here the shepherd, more often the ram; so Ovid, *M.*, VII, 311.

11. *foret*: a case of the extremely rare use of the Impf. Subjv. of the Unreal Wish of the Past; see G. 261, N. 2.

13. *trahor*: the termination recovers its original length in the principal caesura.

15. *patrii Lares*: the *Lar* and the *Penates* are included together under the term *Lares*. See Note on I, 1, 20.

16. *cursarem*: the frequentative well expresses a small boy's restless activity.

23. *voti . . . compos*: *having obtained what he prayed for* (and being thus obliged to pay what he had agreed). See Note on I, 5, 10.

26. *hostia*: sc. *sit*. Between II, 25 and 26 there is a lacuna of uncertain length.

27. *pura cum veste*: cf. II, 1, 13.

32. *pingere castra mero*: a typical Italian story, told with gestures and diagrams. Ovid expands this line into six (*Her.*, I, 31 ff.) Cf. also Goldsmith's old soldier, who 'shouldered his crutch and showed how fields were won' (*Deserted Village*).

35. *non seges est infra*: i.e. in Tartarus, for in the Elysian fields *fert cassiam non culta seges* (I, 3, 61) *non vinea culta*: Horace (*C.*, I, 4, 18) says of the 'domus exilis Plutonia,' *ne regna vini sortiri talis*.

36. *navita turpis*: Charon, the *satelles Orci* (*Hor.*, *C.*, II, 18, 34).

37. *ustoque capillo*: i.e. from the funeral pyre. See Note on II, 6, 40.

38. *errat*: see Note on I, 3, 70. *pallida*: *bloodless*. The shades were so conceived, hence the offerings of blood poured out for them. Cf. *Hor.*, *C.*, I, 24, 15: *num vanae redeat sanguis imago*.

41. *ipse*: not too proud to do his own farm-work, Tibullus's own ideal; cf. I, 1, 29.

44. *temporis . . . prisca*: cf. *Hor.*, *A. P.*, 173: *senect. . . laudator temporis acti*.

51, 52. The lines which have been best vividly described the happy festivals of Peace. These two lines, all that are left, describe a peasant, driving his family home from some celebration.

51. luco: the sacred grove, about the temple, where the celebration was held. With the poem from this point on, cf. Prop., II, 5, 21-26. **male sobrius:** none too sober. Cf. II, 5, 87: *ac madidus Baccho sua festa Pulilia pastor concinet*. Male when added to unfavorable terms heightens, when added to favorable ones detracts, and hence has almost a negative sense.

60. verberat: cf. Tib., I, 6, 73, 74: *non ego te pulsare velim, sed venerit iste si furor, optarim non habuisse manus*. **e caelo deripit ille deos:** like the giants. Ovid says of himself, after he had laid violent hands on one whom he loved—*tunc ego vel caros potui violare parentes saeva vel in sanctos verbera ferre deos* (Am., I, 7, 5 ff.).

67. veni, teneto: no distinction seems possible here between the two forms of the Imperative, except that *teneto* is subsequent to *veni*: come and then, etc.

68. sinus: the loose, hanging fold of the toga.

II, 1.

Taking for his text the old Roman festival of the Ambarvalia (1-30), Tibullus combines a compliment to Messalla (31-36) with a eulogy of the country (37-68) and of Love (69-90).

Thus the opening poem of Bk. II, like that of Bk. I, presents the four main themes of all Tibullus's poetry—Love, the country, Messalla, and Rome.

The Ambarvalia (*ambi-arrum*), occurring annually in the month of April, was the festival of the reconsecration of the land. The solemn offering, generally a *suovetaurilia*—i.e. a sacrifice of a swine, a sheep, and a bull—was followed, as here described, by boisterous revelling and feasting. For a beautiful account of the ceremonies, cf. Walter Pater's *Marius the Epicurean*, Vol. I, chap. 1.

1. faveat: sc. *lingua*. Cf. Hor., C., III, 1, 2: *favete linguis*, and Paulus, p. 88 (M.): *faventia bonam ominationem significat, nam praecoones clamantes populum sacrificiis favere iubebant, favere enim est bona fari, at veteres poetae pro silere usi sunt favere*. Silence and the use of only propitious words were prime essentials of a successful religious ceremony.

3, 4. Bacche . . . Ceres: the god of the vine and the goddess of the crops. Tibullus is especially fond of describing the deity he invokes—cf. I, 7, 51; II, 2, 5; II, 5, 5; IV, 6, 13.

5-10. Observe the order—the farm, the farmer, the oxen, and the farmer's wife. Cf. Hor., C., II, 14, 21: *linguenda tellus et domus et placens | uxor*.

6. **suspensio vomere**: the Roman plow, being a small, light affair, was generally hung up when not in use.

9. **operata**: in the technical religious sense of *paying homage to the gods*. Cf. Prop., II, 28, 45 and Note. This is an aoristic use of the participle; see G. 282, x. **non**: to be construed closely with *ulla*; else *ne* would be necessary.

11. **procul**: cf. *ékás* and Verg., *A.*, VI, 258: *procul, o procul, este, profani!*

13. **casta**: cleanliness was not next to godliness among the Romans, but an essential part of it. Cf. Cic., *de Leg.* II, 10, 24: *caste iubet lex adire ad deos*.

14. **fontis aquam**: *spring water*. According to the Roman notion, only fresh running water was able to purify. **Puris** is proleptic.

15. **eat**: *goes voluntarily*. It was a good omen when the victim approached the altar of its own accord. As a matter of fact, it was led by a loose rope.

17. **purgamus agros, purgamus agrestes**: sonorous repetition was characteristic of Roman prayers from the earliest times. Cato (*de Agr.*, CXLII) gives us one of the prayers actually used in the ceremony of the *Ambarvalia*.

20. **celereres tardior agna lupos**: observe the order of the words. It is scarcely an accident that the last four words of ll. 21, 22, and 23 are similarly arranged.

22-24. A bonfire (*ardens focus*) and thatched booths (*casae ex virgis*) were staple features of the old Italian country merry-makings. Cf. Tib., II, 5, 89, 97.

25. **viden ut**: this formula is more often followed by the Indic. Observe that *vidēsne* shortens to *vidēn*, following the rule for early Latin; see G. 454, x. 1.

27. **fumosos . . . Falernos**: *sc. cados*. The wine, after being drawn from the large *dolia* into the *cadi*, was kept in a place which was exposed to the smoke of the fire, in order to accelerate fermentation.

28. **Chio**: sweet Chian wine was often drunk mixed with Falernian, which was somewhat acid.

29. **fasta luce**: *on a holiday*. Cf. l. 5, *luce sacra, on a holy-day*—to the Romans the two were identical. Notice the inversion in the expression; prose would require *vino dies celebretur*.

31. **bene Messallam**: *sc. patere iubeo*, the usual formula in drinking a health.

33. **celeber Messalla triumphis**: on Messalla's triumph, cf. l. 7 and Note. Notice the poetic plural in both places.

34. **intonsis**: the custom of shaving was introduced into Rome from

Sicily about B.C. 390. Cf. Varro, *R. R.*, II, II, 10: *omnino tonsores in Italiam primum venisse ex Sicilia dicuntur p. R. c. a. CCCCLIII.*

37-68. The sixteen couplets which follow enumerate the gifts of the gods of the country. The first seven relate to the means of sustenance—(1) improvements in food (2) and houses, (3) the invention of plowing and of wagons, (4) the care of the garden, (5) the vineyards, (6) the fields, and (7) the keeping of bees: the last nine to the arts and amenities of life and the progress of civilization—(8) poetry, (9) music, (10) dancing, (11) the drama, (12) sacrifices to the gods, (13) wool, (14) spinning, (15) weaving, (16) love.

38. *querna glande*: cf. II, 3, 69: *glans aluit veteres*.

42. *plaustro*: the rough farm-wagon. Cf. I, 10, 52, where the *rusticus* is bringing his family home in one.

44. *inriguas*: with an active meaning, *irrigating*.

46. *sobria lymphæ*: water whose use weakens the wine is itself *sober*. For the transference of the epithet, cf. Cat., XXVII, 4, where the grape is called drunken (*ebriosus acino*).

47. *sideris*: the sun.

49. *flores*: *honey*. The same meaning is found in Verg., *G.*, IV, 39. *alveo*: this synzesis seems to be confined to the close of the line. Vergil shows four cases of it.

52. *cantavit . . . rustica verba*: sang the songs of the country. Cf. II, 3, 4.

55. *minio suffusus*: *daubed with rouge*. The primitive *minus* used no masks, but simply "blackened up."

57, 58. A difficult passage—it seems to describe the prize which the farmer received for his acting, and contains possibly an allusion to one explanation of *τραγῳδία* ('goat-song': *dux gregis*—*hircus*). *To him was given from the full sheep-cote a notable gift, the leader of the flock, and the ram increased his slender means.*

64. *adposito pollice*: the thumb of the right hand was employed to regulate the thickness of the thread.

65. *adsiduæ Minervæ*: cf. Hor., *C.*, III, 12, 5: *operosæ . . . Minervæ*.

66. *adplauso tela sonat latere*: in the old-fashioned vertical hand-loom the threads of the web were kept taut by hanging weights (*lateres*) to them. As the threads of the woof were drawn through, these weights would naturally strike against each other.

68. Cf. *Pervigilium Veneris*, l. 77: *ipse Amor puer Dionæ rure natus dicitur*.

69. *indocto . . . arcu*: as if the bow, and not Cupid, learned how to shoot by practice.

76. *iacentes*: *sleeping*. Cf. IV, 6, 11.

79. *miseri*, etc. : cf. Eur., *Hipp.*, 443 : Κύπρις γὰρ οὐ φορητὸς, ἤν πολλὰ ῥυτῇ.

81. *pone sagittas* : cf. II, 5, 106, *modo in terris erret inermis Amor*.

83. *celebrem* : see Note on IV, 4, 23.

88. *sidera* : the stars are called the daughters of Night. Cf. Abel, *Orphica*, p. 61, Hymn VII, l. 3 : ἀστέρες οὐράνιοι νυκτὸς φίλα τέκνα μελαίνης.

90. *incerto . . . pede* : the *Somnia* are pictured as themselves half-asleep, and so stumbling. Others refer the term to the baseless, uncertain movements in dreams.

II, 2.

A birthday poem for Cornutus, who has recently been married. On the possible identity of Cornutus with the Cerinthus of IV, 3, etc., see *Introd.*, 43.

'May your Genius, Cornutus, grant your wishes on your birthday (1-10). You will not ask for riches, but that your wife may be faithful and loving (11-16). Your prayers will be granted, and may Amor himself cement your union and give you offspring' (17-22).

1, 2. The usual prayer for 'sacred silence.' Cf. II, 1, 1 and Note.

3. *tura* : the sacrifice to the Genius consisted of incense, cake, and pure wine. Cf. IV, 5, 9. The *Iuno*, which for women corresponded to the *Genius* for men, received similar offerings. Cf. IV, 6, 1 and 14, and *Prop.*, III, 10, 19.

4. *tener Arabs* : the inhabitants of a country which was known to the average Roman only as the producer of the luxuries of life were assumed to be themselves luxurious and effeminate. Catullus (XI, 5) calls them *molles*.

5. *Genius* : the ideal counterpart of the individual, born with him, protecting him during his life, and dying with him. Cf. Hor., *Ep.*, II, 2, 187 seq. : *Genius, natale comes qui temperat astrum, | naturae deus humanae, mortalis in unum | quodque caput*.

6, 7. Cf. I, 7, 51, 52.

9. *adnuat* : cf. IV, 5, 19 : *Natalis . . . adnuat !* et : *also*.

11, 12. *auguror . . . reor* : observe that the former is used paratactically, *auguror . . . optabis*, while the latter is used hypotactically, *reor edidicisse*.

14. *rusticus, arva bove* : notice the accumulation of substantives at the end of the couplet, which is otherwise interesting as showing two cases of a characteristic order in the pentameter : i.e. when the adjective and substantive respectively begin and close the two parts. The commonest order is when the adjective and substantive begin the first half and close the second, or close the first half and begin the second.

15. **gemmarum** : pearls are especially meant.

16. **maris unda rubet** : on *mare rubrum*, see Note on Prop., I. 14, 12.

17. **vota cadunt** : the phrase is here equivalent to *exeniunt* (cf. II. 1, 25), *your prayers are being heard*. Cf., however, the use of the phrase in Prop., I. 17, 4. **alis** : cf. II. 5, 39: *volitantis... Amoris* and Prop., II. 12, 5.

18. **flava** : the color is itself symbolic of love and passion. Cf. the *flammeum*, or *bridal veil*, and Ovid, *M.* x. 11, *croceo velatus amictu... Hymenaeus*.

20. **inficiat** : *bleach*. The word signifies to dye, or change the natural color by *dipping into* anything. Cf. Tibullus's own wish for Delia and himself: *nos, Delia, amoris | exemplum cana simus uterque coma* (I. 6, 85, 86).

II, 3.

Nemesis has gone to the country, Cornutus; I wish I were with her there (1-10). In a similar plight, Apollo once became herdsman (11-32). But this iron age of ours seeks gain, not love (33-46). Let Nemesis have gifts, then, from me to her heart's content (47-58). But bad luck to him who took her away! (59-66). The old days were better than now (67-78). But I must be off to the country at any cost! (78-80).

1. **Rura... tenent... puellam** : the first line tells the whole story. See Note on I. 1, 1.

4. **verbaque aratoris rustica** : the plowman's ditties. Cf. II. 1, 52: *rustica verba*.

5. **o ego** : see Note on I. 3, 2. **adspicerem... versarem** : the Impf. subjv. in an Unreal Wish of the Present, as in an Unreal Condition of the Present, has as a rule the sequence of a Historical tense. Occasionally it is treated as a Primary tense, as in Tib., II. 4, 7: *o ego ne possim tales sentire dolores, | quam mallem in gelidis mortibus esse lapis*. See G. 517. R. 2; A. & G. 287, g; B. 268, 5; H. 547.

6. **valido pingue bidente solum** : Interlocked order. For the sentiment, cf. I. 1, 29, 30.

10. **Admeti** : Apollo was sentenced by Zeus to tend the flocks of Admetus at Pherae as a punishment for putting the Cyclops to death. The Alexandrian poets (cf. Callim., *Hym.*, II. 49) made Apollo's love for Admetus the cause of his service. Tibullus follows this latter version.

12. **cithara... comae** : see Note on IV. 4, 2. Notice the position of *-ve*; it belongs really with *comae*. Cf. Note on I. 1, 18.

13. **sanare** : a case of 'Physician, heal thyself,' as Apollo was god of healing. On the incurableness of love, cf. Prop., II. 1, 57.

14a, b, c. The text is much broken but the sense is clear. 14a describes Apollo's activity as a cow-herd, 14b and c his work in the dairy making cheese.

15. *fiscella*: the cheese-form or mould, a basket-like arrangement, woven together with meshes (*nexus*) for the whey (*serum*) to pass through.

18. *soror*: Diana.

19. *caneret dum*: see Note on I, 1, 18.

22. *a templis*: i.e. at Delphi. *inrita*: i.e. without response.

24. *noverca*: since Apollo was the child of Jupiter and Latona, Juno might be euphemistically called his stepmother, as here.

25. *quisquis . . . adspiceret*: on the use of the Subjv. after an indefinite pronoun, see G. 567, and especially the Note, also 258 and the example from Livy; A. & G. 316, a, 2; H. 602, 3.

27. *Pytho*: the old name for Delphi.

29. *Amor in parva . . . casa*: 'Love in a cottage.'

31. *cura*: here, as often in elegiac poetry, in the sense of *love*.

35. *praedam*: the theme of the next eight lines. Notice the repetition of the word.

38. *mors propior*: see Note on I, 3, 50.

39. *vago*: in the sense of *unrestrained*; cf. Tib., II, 6, 3: *vaga . . . aequora*. *pericula ponto*: on the dread of the sea, see Note on I, 3, 50.

42. *ove*: for the Singular, see Note on I, 3, 28.

43. *lapis externus*: *imported marble*. *tumultu*: the shaking of the houses caused by carrying blocks of stone through the city streets was one of the chief annoyances of life in Rome at this period. Cf. Plin., *Placigr.*, 51: *itaque non, ut ante, inmanium transvectione saxorum urbis lecta quatuntur*.

44. *mille*: with *iugis*.

47. *Samiae . . . testae*: a cheap, brittle earthenware originally made in Samos, but the term soon became generic. The pottery of Cumae, mentioned in the next line, was also very ordinary. It is sometimes called *Campanian* ware. Cf. Hor., *S.*, I, 6, 118.

52. *incedit*: a carefully chosen word, indicating a stately, leisurely gait. Cf. Verg., *A.*, I, 1, 16: *ego, quae dicam iuredo regina*, etc.

53. *vestes . . . quas femina Coa texuit*: the infamous Coan garments, made of a thin gauze manufactured on the island of Cos. Cf. Pers., *V.*, 135: *lucra a Coa*.

54. *auratas disposuitque vias*: *with (gold) stripes of golden thread (lit. at Coan or regular intervals)*.

60. *catasta*: *καταστάς*, the scaffold on which slaves were exposed for sale. Cf. Pers., *VI.*, 77. The chalking of the feet (*gypsatus . . . pedes*) distinguished the foreign-born slave from the *verna*, or slave born in a

Roman house (cf. Becker's *Gallus*, II, 127). The rival was a slave, and a foreigner.

62. *persolvat . . . nulla fide*: cf. II, 1, 19, where the opposite prayer is made.

63. *consitor uvæ*: similar allusions to Bacchus are common, especially in Ovid (cf. *F.*, III, 785: *uvæ commentor*; *M.*, IV, 14: *consitor uvæ*; *Am.*, I, 3, 11, and *F.*, II, 329: *vitis repertor*).

64. *devotos . . . lacus*: *cursed wine-vats*.

72. *gaudia*: see Note on IV, 7, 5.

74. *nulla . . . ianua*: in the Golden age, *non domus ulla fores habuit* (I, 3, 43).

76. *horrida villosa corpora veste*: observe the Interlocked order and cf. I, 6.

77. *mea*: sc. *puella*. *copia*: *opportunity*.

79. *ad imperium*: like *ad arbitrium, auctoritatem*: the more usual form would be *sub imperio*, to carry out the image of *ducite*.

80. *vinclis verberibusque*: the lot of a country slave was a hard one; he was often compelled to wear fetters while at work, and was ill used generally.

II. 5.

A poem occasioned by the admission of Messalla's son, Marcus Valerius Messalinus (consul B.C. 3; see also Note on I, 115), to the college of priests who had charge of the Sibylline books (*quindecimviri sacris faciundis*). These books were kept at this time in the new temple of Apollo on the Palatine, and were under Apollo's care. The poem treats necessarily of Messalinus, the Sibyl, and Apollo. Tibullus introduces, in addition, characteristic descriptions of the country and a reference to Nemesis. These five themes are intertwined with apparent carelessness, and the difficulty of the poem lies in the suddenness of the transitions from one to another of them.

Apollo is bidden to initiate Messalinus into the mysteries of the Sibylline books (1-18). Great is the power of the Sibyl. Her prophecy (given when Rome was only a country landscape—19-38) came true (39-66). This was favorable: but other sibyls had prophesied disaster, and the dreaded fulfilment came (67-78). But now may Apollo grant that peace may be the order of the future (79-104) and that love may rule gently (105-112), so that the poet may live long enough to sing the coming greatness of Messalinus (113-122).

1. *novus . . . sacerdos*: Messalinus. *tua templa*: the new temple on the Palatine erected by Augustus in return for Apollo's help at Actium. Observe another case of poetic Plural.

2-8. Apollo's appearance is fully described (see Note on II, 1, 3). The description is an accurate portrayal of the famous statue of the Palatine Apollo, the *Apollo Citharoedus* of Scopas, of which the so-called *Apollo Musagetes* of the Vatican is an indirect copy.

3. vocales: Predicative. **inpellere:** the Infin. after *precor* is bold.

5. triumphali: for the victory at Actium. Ovid, *A. A.*, III, 389, calls Apollo *lauriger*. **tempora:** the Acc. of Respect.

7. pulcher: cf. Verg., *A.*, III, 119: *pulcher Apollo!* and Servius's note: *apud Lucilium Apollo 'pulcher' dicti non vult.* **vestem:** the *palla*.

8. sepositam: i.e. the festal robe, which was carefully *laid away* when not in use. **longas...comas:** see Note on Ovid, *Am.*, I, I, 11.

9. memorant: the regular word for epic recital. Cf. Prop., II, I, 25: *bellaque resque tui memorarem Caesaris*, and Prop., III, II, 69: *memorabit Apollo*.

11-15. All the means of learning the secrets of the future are under Apollo's control—the augur's observation of the flight of birds, the lot (*sortes*), the consultation of the *exta*, and lastly the Sibylline books.

11. eventura: cf. II, I, 25. **tibi deditus augur:** in Hor., *C.*, I, 2, 32, Apollo is himself called *augur*.

13. haruspex: the *haruspex*, or science of divining the future from the inspection of the entrails of victims, was an Etruscan discipline.

15. Sibylla: sc. *Cumana*, the Sibyl par excellence.

16. senis...pedibus: the prophecies were written in Greek hexameters. For the phrase, cf. Hor., *S.*, I, 10, 59.

17. sacrae...chartae: the Sibylline books.

19. sortes: her prophecy is related by Verg., *A.*, VI, 77 ff.

20. raptos...Lares: cf. Verg., *A.*, I, 378, *sum pius Aeneas raptos qui ex hoste Penates | classe veho mecum*, and Ovid, *M.*, XV, 450: *Penatigero Aeneae*. Tibullus used *Lares* = *Lar et Penates* (see Note on I, 10, 15). **dicitur:** a case of careless usage for *sustinuit, ut dicitur*. Or, more naturally, we should have *dicitur dedisse...postquam sustinisset*. Such lapses are occasional also in prose; see G. 630, N. 3.

22. Ilion: *ardentem* is crowded out by *ardens*. **que:** observe its position: it belongs properly with *deos*.

23. aeternae...urbis: the earliest reference to Rome as the 'eternal city.' The cult of *Roma aeterna* was established under Hadrian.

24. Remo: cf. Liv., I, 7.

25 ff. Similar descriptions of the site of Rome before the settlement of the city are found in Verg., *A.*, VII, 357 ff.; Prop., IV, I, 1 ff.; Ovid, *F.*, I, 519 ff. **Palatia:** the very place where Apollo's temple now stood. Cf. Prop., III, 9, 49: *etsaque Romanis decerpita Palatia tauris*.

and Prop., IV, 1, 3: *atque ubi navali stant sacra Palatia Phoebæ*, | *Evandri profugæ concubuerunt boves*.

27. **Pan**: a statue of the god dripping with the offerings of milk.

28. **Pales**: see Note on I., 1, 36. Propertius lets the Vertumnus-statue say of himself: *stipes aceruus eram properanti falce dolatus* (IV, 2, 59).

30. **silvestri . . . deo**: Silvanus.

33. **Velabri**: the low ground lying between the Palatine, the Capitoline, and the Aventine, extending from the *Vicus Tuscus* to the Forum Boarium.

36. **iuvēnem**: the *magistro* of the preceding line.

37. **munera ruris**: cf. Hor., *C.*, I, 17, 16: *ruris honorum*.

38. **agnus**: cf. Prop., II, 34, 70 (also of a lover's present: *missus et impressis haudus ab uberibus*).

39. **volitantis frater Amoris**: Aeneas and Amor were both sons of Venus. Amor is called *oliger* (Verg., *A.*, I, 663); cf. Hor., *C.*, III, 12, 4: *Cythereæ puer ales*; Lucr., v, 1075: *pinnigeri Amoris*; and Tib., II, 2, 17.

41. **Laurentes**: Aeneas landed at Laurentum: cf. Liv., I, 1, 7.

43. **Numici**: a small stream south of Lavinium.

44. **caelo**: see G. 358 and N. 1. **indigetem**: the term *di indigetes* was used to distinguish the native Roman deities from the *di novensides*, or gods introduced from other peoples. The people of Lavinium originally worshipped Jupiter under this title (cf. Liv., I, 2, 6, and Plin., *N. H.*, III, 56,) but later Aeneas, being identified with this Jupiter, obtained the name *indiges*. Cf. Ovid, *M.*, xiv, 608; Servius—on Verg., *A.*, I, 259; Solin., 2, 15.

45. **fessas . . . puppes**: cf. Prop., III, 21, 19: *fessa . . . vela*, and Ovid, *R. A.*, 811: *fessae . . . carinae*.

47. **incendia**: this may refer to the burning of the Roman ships by Turnus, king of the Rutuli (Verg., *A.*, IX, 70), but owing to the presence of the *Rutulii . . . castris*, it seems less awkward to consider it as a reference to the burning of the camp of the Rutuli by the Trojans, an event of which, to be sure, we hear nothing elsewhere.

48. **Turne**: his death at the hands of Aeneas is the crowning event of the *Aeneid* (XII, 918 ff.).

49, 50. Aeneas settled first at Laurentum and then at Lavinium. After his death, Alba Longa was founded by Ascanius.

51 ff. In the following scene Tibullus seems to be describing some well-known painting.

52. **Ilia**: or Rhea Silvia, daughter of Numitor, and mother of Romulus and Remus.

53. **furtim**: has the effect of an adjective, *furtivos*. Cf. *semper . . . sem-*

piterna in Prop., i, 22, 2. **vittas**: part of her insignia as a Vestal Virgin, the parallel picture to the *arma relicta* of the preceding line.

55. **herbas**: cf. Prop., iv, 1, 1: *hoc, quodcumque vides, hospes, qua maxima Roma est, ante Phrygem Aeneam collis et herba fuit*.

58. **prospicit**: cf. Ovid, *F.*, i, 85 ff.: *Iuppiter arce sua totum cum spectat in orbem, nil nisi Romanum, quod tueatur, habet*.

59. Cf. Verg., *G.*, i, 250: *nosque ubi primus equis Oriens adflavit anhelis, | illis sera rubens accendit lumina Vesper*.

60. **amnis**: the ocean. Cf. Homer's ποταμὸς ὠκεανὸς (e.g. *Il.*, xiv, 245).

63. **sic**: *so may I*, etc., i.e. on condition that my words are true. Cf. Hor., *C.*, i, 3, 1: *sic te diva potens Cypri*, etc. **laurus**: observe the (archaic) Acc. after *vescar*. See G. 407; A. & G. 249, *b*; II. 477. i, 1.

64. **virginitas**: cf. a similar wish for Diana, l. 122. **aeternum** may be translated (*an*) *eternal* (*possession*), but the metre is probably the controlling element in the choice of the neuter.

66. **ante**: with *caput*. She tossed her hair down over her forehead. Others think it means that she tossed her hair (from) before her forehead, i.e. back.

67-69. The four Sibyls here alluded to are *Amalthea*: *Herophile* of Marpessus—a city near Troy on Mount Ida; *Phyto*, called *Grana* in distinction from the Trojan Sibyl just mentioned; and *Albanca*, the Sibyl of Tibur on the river Anio. Varro (cf. Lact., *Inst.*, i, 6, 7 ff.) gives a list of ten Sibyls, mentioning those which occur here (except *Phyto*, though he identifies Amalthea and Herophile).

71. **hae**: *these*, the Sibyls just mentioned. The prodigies enumerated are those which preceded the murder of Caesar. Cf. Hor., *C.*, i, 2, 1-20; Ovid, *M.*, xv, 783 ff.; Verg., *G.*, i, 466 ff.

74. **lucos**: i.e. voices in the groves. Cf. Verg., *G.*, i, 476 (referring to the same prodigies): *vox quoque per lucos valgo exaudita silvatis ingens*.

75. **defectum lumine**: cf. Plin., *N. H.*, ii, 98: *fiunt prodigiosi et longiores solis defectus, qualis occiso dictatore Caesare et Antonino bello, totius paene anno pallore continuo*.

78. **vocales**: *endowed with human speech*, used predicatively; cf. l. 2. A similar prodigy is mentioned by Livy, xxxv, 21, 1.

79. **fuerant**: the Pluperfect is probably used idiomatically for the Aorist; see G. 241, x, 1. **mitis**: cf. Hor., *Car. Sacr.*, 33, 34: *condito mitis placidusque telo... Apollo!*

80. **aequoribus**: on the ocean as a means of cleansing away guilt, cf. Cat., lxxxviii, 5: (*seclusus*) *suscepit... quantum non ultima Tethys nec genitor nymphaeum abluvit oceanus*.

81. **bene**: *with good omen*; the crackling of the burning laurel was considered as a good omen. Cf. Prop., iv, 3, 58, and Ovid, *F.*, iv, 742:

et crepet in mediis laurus adusta focis. To increase this crackling the laurel was sometimes smeared with bitumen. Cf. Verg., *B.*, viii, 82 : *fragiles incende bitumine laurus.*

86. *dolia . . . lacus*: the *lacus* was the receptacle into which the fresh grape-juice flowed. From there it passed into the *dolia*.

87. *madidus*: cf. i, 10, 51, and ii, i, 29.

89. *acervos*: this custom of leaping over piles of burning straw is described by Ovid, *F.*, iv, 781 ff.: *morque per ardentis stipulae crepitantis acervos | traicias celeri strenua nimbria pede.* Cf. Prop., iv, 4, 77, 78. *potus*: a necessary precondition to the performance.

92. *comprendis auribus*: the *χύτρα* or 'pitcher-kiss,' so called because the person kissed was held by the ears as a pitcher is held by the handles.

94. *balba . . . verba*: *baby-talk*. Cf. Hor., *Ep.*, i, 20, 18; *balba senectus*.

95. *operata*: see Note on ii, i, 9.

98. *coronatus*: *wreathed with garlands*. Cf. Verg., *G.*, ii, 528: *socii cratera coronant.*

104. *mente . . . mala*: cf. Cat., xl, 1: *quoniam te mala mens . . . agit?*

105. *pace tua*: *with thy consent*. Cf. Ovid, *Am.*, iii, 2, 60: *pace loquar Veneris.*

109. *cum*: seems to be equivalent here to *dum*.

110. *iuvat . . . dolor*: cf. Hor., *C.*, i, 27, 11, 12: *beatus . . . vulnere*; Tib., iv, 6, 18: *nec, liceat quamvis, sana fuisse velit*; and iv, 5, 5: *iuvat . . . quod uror.*

114. *sacro*: because of the *divum tutela*.

115. *Messalinum*: he obtained the *ornamenta triumphalia* for his campaign in Illyricum in A.D. 6. His father was still living, but Tibullus was dead.

116. *oppida victa*: 'floats' representing the conquered towns formed part of the triumphal procession. Cf. Ovid, *Tr.*, iv, 2, 20: *cumque ducum titulis oppida capta leget*; and Prop., iii, 4, 16: *titulis oppida capta legam*. The normal word would be *capta*, as shown in the examples quoted: but Tibullus wishes to laud Messalinus as 'victor.'

117. *lauros*: cf. i, 7, 7.

118. Ovid repeats this line (*Tr.*, iv, 2, 52).

120. Ovid imitates this passage (*P.*, ii, i, 57).

121. *adnue*: cf. iv, 5, 20, and iv, 6, 13. *sic*: cf. l. 63, the close of the Sibyl's speech.

122. *casta*: Diana is often called *virgo*, e.g. Verg., *A.*, iv, 511; xi, 557; Hor., *C.*, i, 12, 22; iii, 22, 1; Ovid, *M.*, xii, 28, 29.

II, 6.

Tibullus's friend Macer has joined the army and the poet wonders whether Cupid will leave this new-fledged soldier alone. If so, he proposes to become a soldier himself (1-10). Yet he knows that this is only an idle word, he is too utterly a slave of love to be able to fulfil it (11-18). In fact, death would have finished it all, long ago, if the great goddess Hope had not been leading him on (19-28). So he prays Nemesis to be merciful, by the memory of her sister, whose tragic end he recalls (29-40). But enough! lest these sad thoughts make Nemesis weep (41, 42).

The Macer referred to is probably Aemilius Macer, a poet of Verona, who wrote a didactic poem on fishes, snakes, and plants (cf. Ovid, *Tr.*, iv, 10, 43). He died in Asia, in B.C. 16, perhaps while still connected with the army. He is not to be confounded with his slightly younger contemporary, Pompeius Macer, the librarian and grammarian, also a poet, whose chief claim on our interest lies in the fact that he was Ovid's travelling companion in Asia and Sicily (cf. Ovid, *P.*, II, 10, 21, 31).

1. **Castra**: the key-note to the discussion of the first ten lines.

2. **collo . . . arma gerat**: possibly used in the technical sense like our 'carry arms.'

3. **vaga**: cf. Note on II, 3, 39.

4. **ad latus**: *at his side*. The phrase is unusual and perhaps technical.

5. **ure**: from the vocabulary of slave torture: cf. I, 5, 5.

6. **erronem**: *truant*. The word was applied to deserting soldiers and fugitive slaves. **voca** involves motion, hence the use of *sub*; but it is bold.

7. **hic**: *this man*, i.e. the speaker, Tibullus.

8. **galea**: the helmet was used by the soldier as a drinking cup. Cf. Prop., III, 12, 8: *potabis galea fessus Araris aquam*.

11. **magna loquor**: cf. Hor., *S.*, I, 3, 13: *omnia magna loquens*, and the Greek μέγα εἰπεῖν or λέγειν (e.g. Plat., *Apol.*, v, 20E).

14. **cum bene iuravi**: *when I had sworn my prettiest*. **pes . . . ipse**: as though it were a self-directing agent. Cf. Aristoph., *Pax*, 325: οὐκ ἐμοῦ κινούντος αὐτῷ τῷ σκέλει χορεύετον.

15. **acer Amor**: the same epithet, IV, 2, 6.

19. **credula . . . Spes**: *trustful Hope*, i.e. Hope which makes men trustful. See Note on I, 10, 7.

20. **cras . . . melius**: cf. Petron., 45: *quod hodie non est, cras erit*. A still closer parallel is Theocrit., IV, 41: τὰχ' αἴριον ἔσσειτ' ἀμεινον.

21. Cf. Philemon (Meineke, IV, p. 29): αἰὲ γέωργός εἰς νέωτα πλούσιος.

22. *fenore*: the crops were regarded as *interest* on the seed planted. Cf. Cic., *Scn.*, 15, 51: *terra quae nunquam... sine usura reddit quod accepit sed alias minore, plerumque maiore cum fenore.*

26. *canit*: the abrupt change of subject is very harsh.

29. *inmatura... ossa*: her death was premature.

30. *sic*, etc.: a poetical adaptation of the formula found on ancient tombstones, *sit tibi terra levis*, often abbreviated into S. T. T. L.

31, 33. *illius*: notice the variation in the scansion; cf. with *mihī*, ll. 21 and 36.

32. *madefacta... meis lacrimis*: cf. Cat., ci, 9 (at his brother's tomb): (*haec*)... *accipe fraterno multum manantia fletu.*

34. *cum*: the ashes and the poet will mingle their complaints together. *muto... cinere*: cf. Cat., ci, 4: *ut mutam nequiquam adloquerer cinerem.*

36. *lenta*: the opposite of *facilem* in l. 27.

39. *fenestra*: the sister seems to have met her death by falling out of an upper window. The fall may have been from the *cenaculum*, or attic, where poor people, such as they, were wont to live.

40. *sanguinolenta*: the dead were often thought of as retaining in the other world the same appearance they had had in the hour of death, or even when half consumed on the funeral pyre. Thus Cynthia appears to Propertius (Prop., iv, 7, 8) with her garment half burned; and cf. Tib., i, 10, 38: *ustoque capillo.*

41. *desino*: the shortening of the final *o* of the Pres. Indic. is becoming more allowable at this period.

IV, 2.

A valentine sent, with a present, to Sulpicia on the Matronalia (March 1st). In the old days presents were given, on the Matronalia, by married men to their wives, and Juno was the patron deity; later, lovers too gave presents to their lady-loves, and Venus as well as Juno was the goddess of the day.

After invoking Mars on the Kalends of his own month (1-4), the poet praises Sulpicia (5-20), and invites Apollo and the Muses to honor this poetess-maid (21-24).

1. *tuis... kalendis*: i.e. *kalendis Martiis*, the first of March.

3. *Venus ignoscet*: Venus would naturally feel jealous, but this feeling will be overcome by the admiration which Sulpicia's beauty will call forth.

5. *oculis*: Propertius, going a step further, calls Cynthia's eyes *geminae faces* (ii, 3, 14), and Cicero speaks of Clodia's (= Catullus's Lesbia) *fla-*

grantes oculos (*Harsup. respons.*, xviii, 38). Cf. Shakespeare, *Venus and Adonis*, l. 1128 : *where, lo ! two lamps burnt out, in darkness lies.*

6. *acer Amor* : the same epithet, II, 6, 15.

7-12. Cf. Prop., II, I, 5-8.

8. *Decor* : *Grace* is her waiting maid, always in her train (*subsequitur*), ready to give her a touch on the sly (*conponit furtim*).

10. *veneranda* : *adorable*. The Latin contains the same faded religious sense as the English.

11. *Tyria* : i.e. purple ; cf. l. 16.

13. *Vertumnus* : the god of the changing seasons. See Note on Prop., IV, 2.

14. *decenter habet* : Propertius makes Vertumnus say : *in quaecumque voles, verte, decorus ero* (IV, 2, 22).

17. *bene olentibus arvis* : cf. II, 2, 4. Arabia was for the Romans the land of spices and perfumes.

18. *dives Arabs* : cf. II, 2, 4 : *tener Arabs*.

19, 20. Cf. II, 2, 15, 16, and Note.

19. *niger rubro* : the juxtaposition is designed, for otherwise *rubro* and *gemmas* could easily change places.

21. *Pierides* : the Muses, so called from Pieria, the region around Mt. Olympus, in the southern part of Macedonia.

22. *testudinea Phoebe superbe lyra* : cf. IV, 4, 2, and Hor., *C.*, I, 32, 13, 14 : *O decus Phoebi et dapibus supremi | grata testudo Iovis.*

23. *sumat* : *undertake*.

IV, 3.

Sulpicia (in reality Tibullus, speaking in her name) laments the absence of Cerinthus on a hunting expedition. After a personal appeal to the wild boar to do him no harm (1-4), she points out the folly of hunting (5-10). However, if she could be with him there, it would not be so foolish after all, though perhaps the business in hand might suffer for it (11-18). In her absence may he be faithful to her, may all who attempt to supplant her meet with a horrible end, and may he come back soon ! (19-24).

1. *Parce meo iuveni* : strikes the key note to the poem. Cf. l. I, 1 : 1, 3, 1 ; II, 6, 1.

2. *aper* : the boar as his adversary may be a recollection of the death of Adonis by a boar. Cf. e.g. Prop., II, 13, 51.

3. *nec . . . sit* : since *parce* (l. 1) shows that *sit* is optative, we should expect *neu* instead of *nec*.

5. *Delia*: i.e. Diana, patroness of hunting. See Note on l. 19.

7. *quae mens*: sc. *mala*. See Note on II, 5, 104.

11. The germ at least of the 'new woman' was present in Rome. Cf. Arethusa's wish to join the army (Prop., IV, 3, 43), and Iuv., VI, 101 seq.: *haec inter nautas et prandet et errat | per puppem et duros gaudet tractare rudentis*; but in all these cases the desire was to perform masculine deeds as the companions of men whom they loved, rather than as rivals of the sex.

14. *demam . . . vincla*: *unleash*.

15. *placeant silvae*: in contrast to her anathema in l. 6: *percut silvae*. *lux mea*: cf. IV, 12, 1, where Sulpicia (in this case herself, and not the poet in her name) applies this same term of endearment to Cerinthus.

19. *lege Dianae*: the point lies in the fact that Diana, besides being a goddess of hunting, was also the ideal of chastity.

20. *caste . . . casta*: emphatic repetition.

IV, 4.

The poet invokes the presence of Apollo, the divine physician, at the sick-bed of Sulpicia (1-2), praying that she may be restored to health, and that thus Cerinthus may be relieved of his anxiety (3-14). He bids Cerinthus take heart (15-16, 21-22, 17-18), and then again addressing Apollo, pictures the reward that will accrue to the god if he intercede (19-20, 23-26).

It is barely possible that this may be the same illness to which Sulpicia herself alludes (IV, 11).

1. *Huc ades*: observe the adverb of Motion after *ades*, which here has the effect of a verb of Motion. *morbos expelle*: addressed to Apollo as god of healing. Cf. CIL, VI, 39: *Apollini Salutari et Medicinali*; and the cult of *Apollo Medicus* (Liv., XI, 51; Macrobi., Sat., I, 17, 15).

2. *intonsa Phoebe superbe coma*: flowing locks and the lyre were characteristic attributes of Apollo. Cf. II, 3, 12; IV, 2, 22, and Note on Ovid, *Am.*, I, 1, 11.

4. *medicas . . . manus*: cf. I, 1, 10: *lanificam . . . manum*.

5. *effice ne*: see G. 553, 1.

7. *mali . . . triste*: for the shift, see G. 369, R. 1; A. & G. 216, 3, R.: B. 201, 2, b.

8. *rapidis . . . equis*: running water as the universal purifier. See Note on II, 5, 80.

9, 10. *sapores . . . cantus*: *brewed herbs and incantations*: the usual

means of healing. Cf. Tib., I, 2, 59 ff.; *amores cantibus aut herbis solvere posse*.

11. *fata*: *death*.

12. *vota*: perhaps Tibullus is reminded of his own vows for Delia's recovery; cf. I, 5, 10: *te dicor votis eripuisse meis*.

15. *deus non laedit amantes*: cf. Ovid, *Am.*, III, 3, 42: *di quoque pectus habent*.

22. *tristior*: *provoked*, or *cross*. Cf. Plaut., *Cas.*, 230: *eiā! mea Iuno, non decet te esse tam tristem tuo Iovi*.

17. *te . . . secum . . . cogitat*: *she pictures you to herself*: quite different from *cogitat de te*: *she thinks about you* (cf. IV, 5, 10).

18. *turba*: the throng of suitors.

20. *restituisse duos*: cf. Prop., II, 28, 41 (praying to Jupiter for Cynthia's life): *si non unius, quaeso, miserere duorum!* and Ovid, *Am.*, II, 13, 15: *in una parce duobus!*

23. *celeber*: the word contains the idea of a thronging crowd, as of worshippers in a temple: by transference it may be applied to the god worshipped in the temple, hence by gradual transition *celebrated*.

25. *pia turba*: the *pia* is added perhaps in contradistinction to the *credula turba* of l. 18.

IV, 5.

Tibullus speaking as Sulpicia writes to Cerinthus on his birthday. In this poem, as in the last, different persons are addressed in rapid succession—Cerinthus (1-8), his Genius (9-12), Venus (13-16), and lastly the Genius again (17-20). With this elegy should be compared the one following, to the *Juno* of Sulpicia.

3. *Parcae cecinere*: cf. I, 7, 1 and Note.

4. *servitium . . . regna*: the maidens were to be *servae*, he was to be *rex*. *dederunt*: observe the shortening of the penultimate.

5. *iuvat hoc*: cf. II, 5, 110 and Note.

6. *mutuus ignis*: cf. Tib., I, 2, 63: *non ego talis obesset amor sed mutuus esset, creberrima*.

7. *dulcissima farta*: *stale & sweet*. On the separation of *per* from *farta*, cf. Note on I, 5, 7.

8. *tuos oculos*: Ovid (*Am.*, III, 3) says that Corinna swore by her own eyes and by his—but that when she broke her promise, it was his eyes alone that smarted.

9. *cape . . . faveto*: cf. Note on I, 10, 67.

10. *de me cogitat*: see Note on IV, 4, 17.

11. *quod si*: is prosaic, but Tibullus often uses it. Cf. I, 3, 53; II,

6. 7. **amores**: often, as here, the object of affection. For the Plural, see Note on I, 2, 79.

13. **nec**: cf. Note on IV, 3, 3.

15. **uterque**: cf. IV, 6, 8: *mutua vincla para*.

16. **solvisse**: Aorist Infin.: cf. Prop., I, 17, 1, and Note.

20. **adnue**: cf. II, 2, 9. **clamne palamne**: cf. II, I, 84. On *ne...ne*, see G. 460, 2—IV, 2.

IV, 6.

Written in honor of Sulpicia's birthday. The poet in the rôle of an old friend of the two lovers asks Sulpicia's *Iuno* to foster their mutual love.

Just as every man had a *Genius* which was worshipped especially on his birthday, so every woman had a guardian *Iuno* to whom she made sacrifice on her birthday.

2. **docta puella**: *the Muses' maid*. The adjective *doctus* was applied especially to the Alexandrian school. Propertius, who was himself a *doctus poeta*, calls Cynthia (?) *docta* (Prop., II, 11, 6, and II, 13, 11).

3. **compsit**: cf. IV, 2, 10: *sen compsit, comptis est veneranda comis*.

8. **mutua vincla**: cf. IV, 5, 7.

9, 10. **ullae**: poetical for the more usual *ulli*. Cf. Prop., III, 11, 57, *toto* for *toti*. For the prose usage, see G. 76, 2, x.: II, 93, 5. **ille ... dignior illa**: cf. IV, 7, 10: *cum digno digna*.

14. **fit**: *sacrifice is being made*. **ter**: cf. Note on I, 5, 11.

15. **mater studiosa**: Sulpicia seems to have been the cause of a good deal of worry to her relatives: cf. her own statement in regard to her uncle, IV, 8, 5. That their fears were not unfounded is evinced by such expressions as *dulcissima furta* (IV, 5, 7) and *peccasse iurat* (IV, 7, 9).

16. **iam sua**: she has by this time a will and heart of her own.

18. **sana**: *heart-whole*. One in love was *resana*, *male sana*. Cf. Catullus passim, and especially LXXXIII, 2: *si nostri oblita taceret, sana esset*.

IV, 7.

Sulpicia's maidenly reserve, which had prompted her to conceal her feelings, is overcome by the greatness of her passion. She is prepared to acknowledge it before society.

1, 2. **qualem—magis**: (*a love*) *such that it were to my shame to have people say I had kept it a secret instead of revealing it*. *fama*, the subject of *sit*, is explained by the appositional clause *texisse magis quam nudasse*. Notice the inversion of *magis—quam*.

3. Cytherea: Venus, so called from the island of Cythera, south of the Peloponnesus, where she was especially worshipped. **Camenis:** old Roman goddesses, identified by the poets with the (Greek) Muses. No special Latin reference is intended. Cf. Prop., III, 10, 1.

5. gaudia: *the joys of love*. This restricted meaning is the only one found in Tibullus.

8. ne... nemo = nequis. quam... ante: antequam; cf. l. 2. *quam... magis*.

10. cum digno, digna: cf. IV, 6, 9, 10, where Tibullus's own opinion agrees with Sulpicia's as here expressed.

IV, 8.

Sulpicia's chagrin at the prospect of spending her birthday with her uncle Messalla in the country, instead of with Cerinthus at Rome. Companion piece to IV, 9.

1. invisus: *hateful*. In her ill-humor she blames the day.

3. dulcius urbe quid est: cf. Browning, 'Up at a villa—down in the city': *Oh! a day in the city-square, there is no such pleasure in life*.

4. Arretino... agro: the country around Arretium (modern *Arezzo*) in Etruria.

6. A difficult and possibly corrupt line. *non tempestivae* would seem to be equivalent to *intempestivae*, and the meaning of the whole may be *so apt to propose unseasonable journeyings*—a truly feminine generalization.

7. hic: i.e. in Rome, with Cerinthus.

8. arbitrio meo: Servius Sulpicius, her father, was in all probability dead and Messalla was acting as her guardian.

IV, 9.

Companion piece to IV, 8. Contrary to her expectations, she may stay in Rome. In high glee, she plans a celebration. The sentiment of this little poem is well summed up in Cat., cvii, 1, 2: *si cui quid capidoque optantique obtigit unquam | insperanti hoc est gratum animo proprio*.

1. triste: *wretched*. Observe the omission of the Interrogative Particle. This omission is customary in simple direct questions which partake of the nature of exclamations. See G. 453; A. & G. 210, *b*; B. 162, 2, *d*; H. 351, 3.

4. nec opinanti: cf. Note on Prop., II, 3, 6.

IV, 10.

Sulpicia is hurt by Cerinthus's seeming neglect. No longer convinced that his absence is only a proof of his confidence in her, she suspects some strong affection, and to bring him to his senses, throws out dark hints that her family may interfere and put a stop to their relation.

1. *multum . . . tibi de me permittis*: you allow yourself great liberties in respect to me.

2. *ne . . . cadam*: dependent upon *securus*. *male inepta*: implying that he thinks she would be a fool to prefer another to him.

3. *pressumque quasillo*: dependent on her spinning. The *quasillum* was the wool-basket.

4. *Servi filia Sulpicia*: the name in full, to denote her aristocratic lineage. Cf., for a similar effect, Hor., *C.* III, 9, 14: *Tharini Calais filias Ornyti*.

5. *quibus*: among them probably Valeria, her mother. Cf. IV, 6, 15.

IV, 11.

Sulpicia, grown fretful in her illness, craves a reassurance of affection.

1. *cura*: a favorite word with Sulpicia. Cf. IV, 10, 3, and IV, 12, 1.

2. *corpora*: the Plural denotes the various members of the body: cf. Note on I, 2, 79. *calor*: fever; cf. Horace's (*S.*, I, 2, 80) use of *frigus* = *chill*.

3. *tristes*: another favorite word. Cf. IV, 8, 2, and IV, 9, 1. The excessive use of adjectives seems characteristic of a young girl's language.

6. *lento*: indifferent.

IV, 12.

A profuse apology for an act of rudeness of which she had been guilty the evening before. *Amantium iræ amoris integratio est* (Ter., *And.*, 555).

1. *mea lux*: a term of endearment akin to *mea vita*. Cf. IV, 3, 15. *fervida cura*: see Note on IV, 11, 1.

3. *iuventa*: poetical for the prose *iuvetus*.

6. *ardorem*: passion.

IV, 13.

Tibullus declares his love for (Glyceria?) and longs to be the only one who loves her (1-8). In possession of her love he would fear neither soli-

tude nor darkness, and not even a goddess could find favor in his eyes (9-16). But now the secret is out, and he is completely at her mercy; still, he will remain her slave and implore the justice of Venus herself (17-24).

There is no means of ascertaining with any degree of certainty to whom this poem was written. Had it been to Delia or Nemesis, it seems probable that it would have been in Book I or II, respectively. Its isolated position and its plaintive character make it just possible that we may have here a remnant of those *miserabiles elegi*, written to Glycera, of which Horace (*C.*, I, 33) speaks.

3-6. Cf. Prop., II, 7, 19: *tu mihi sola places, placeam tibi, Cynthia, solus*.

4. *formosa*: a superlative adjective in the lover's vocabulary of beauty; cf. IV, 4, 4. Catullus (LXXXVI) reserves it for Lesbia.

5, 6. *posses . . . displiceas*: the shift from the Unreal to the Ideal is unusual, but probably intended. At first sight the fulfilment of his desire seems impossible; but as he fondles the thought, its very desirability makes the fulfilment seem more possible to him.

7. *procul absit*: see Note on II, I, 11.

8. *in tacito gaudeat . . . sinu*: a proverbial expression somewhat akin to *lughing in one's sleeve*. Cf. Cic., *Tusc.*, III, 21, 51: *in sinu gaudeant*; Prop., II, 25, 30: *in tacito cohibe gaudia . . . sinu*; Sen., *Ep.*, 105, 3.

11, 12. Cf. Prop., I, II, 23, 24, and Note.

13. *e caelo mittatur*: a gift of the gods: not to be confounded with the expression *caelo missus* (Tib., I, 3, 90), or *de caelo missus*, *dropped from the sky*, proverbial of any sudden and unexpected arrival.

15. *Iunonis*: see Note on IV, 6. *numina iuro*: observe the omission of *per*, and cf. Verg., *A.*, XII, 197: *haec eadem, Aenea, terram mare sidera iuro*.

17. *mea pignora*: i.e. the *timor* of l. 16, her fear of altogether losing his love, is now removed.

19. *fortis*: no longer *timida*.

23, 24. Love's slave at Venus's altar, not as a fugitive for refuge (cf. *ne fugiam*), but as a suppliant.

24. *notat*: for Venus avenging the abuse of love, cf. Hor., *C.*, III, 26, 11: *regina, sublimi flagello | tange Chloen semel arrogantem*.

PROPERTIUS.

I, 1.

The poet confesses to his friend Tullus his hapless condition and his hopeless passion for Cynthia (1-8). Others have won love, but he is helpless (9-18). Yet he is willing to try any means, from sorcery to exile (19-30). But let others take warning by him (31-38). For Tullus, see Note on l. 9.

1. Cynthia: the theme of the first book, the *Cynthia Monobiblos*. Cf. Introd., 29. **prima:** he takes no account here of Lyciinna, his earliest love; cf. III, 15, 1-8.

2. Cupidinibus: the ἔρωτες of Greek poetry.

3. constantis lumina fastus: *the eyes of my unbroken pride*.

4. pedibus: a metaphor from the arena, where the conqueror put his foot upon the neck of the conquered. Cf. Curt., ix, 29: *pedem super cervicem iacenti inposuit*.

5. With the whole line, cf. the imitation found in Pompeii (CIL., iv, 1520): *candida me docuit nigras odisse puellas*.

6. inprobis: cf. Verg., A., iv, 412: *inprobe Amor, quid non mortalis pectora cogis!*

9-16. The mythological parallel—Milanion's efforts to win Atalanta were crowned by success.

9. Tulle: probably the nephew of L. Volcatius Tullus, who was a colleague of Augustus in the consulship of B.C. 33. The first and last (22d) and also the sixth and fourteenth poems of this book, as well as iv, 22, are addressed to him. He was sent to Asia probably as *legatus proconsulis* (cf. i, 5, 20, 31) and stayed there a number of years. iv, 22, is an attempt on Propertius's part to draw him back to Italy. It seems probable that through him Propertius made the acquaintance of Maecenas.

10. saevitiam: her maidenly modesty seems 'cruelty' to her lover. **Iasidos:** the (Arcadian) Atalanta, daughter of Iasos. Milanion won her love by his persevering suit. She is not to be confounded with the Boeotian Atalanta, daughter of Schoeneus, from whom Hippomenes, assisted by the golden apples of Aphrodite, won the foot-race.

11. Partheniis: a mountain on the border-land of Argolis and Arcadia.

12. hirsutas . . . feras: *λάσιοι θήρες*. **videre:** the Gk. *ἰδεῖν*, equiva-

lent to *adire*, often used in the Augustan poets of things the very sight of which implies risk. Cf. Hor., *C.*, I, 3, 19: *quī vidit mare turgidum*; Verg., *A.*, VI, 134: *his nigra videre Tartara*. In poetry the Infinitive is sometimes used after a verb of Motion to express Design.

13. *Hylaei*: adjective with *rami*. Hylaeus was a centaur who offered violence to Atalanta.

15. *domuisse*: cf. Note on Tib., I, I, 29. Here, however, it is to be observed that the Perf. Infin. is in the hexameter and combined with *potuit*, as in I, 17, 1. In this case it is probably better to regard the Infin. as an Aorist; see G. 280, *b*, and I.

17. *me*: Abl. (not Acc.). *tardus*: cf. I, 7, 26. *non ullas*: more emphatic than *nullas*; cf. I. 30.

18. *vias*: cf. Plaut., *Trin.*, 667: *atque ipse Amoris teneo omnis vias*.

19. *deductae ... lunae*: the *καθαίρειν τὴν σελήνην* mentioned e.g. in Aristoph., *Nub.*, 750 (*καθέλοιμι νύκτωρ τὴν σελήνην*). Cf. Verg., *B.*, VIII, 69: *carmina vel caelo possunt deducere lunam*. *fallacia*: he believes their scheme to be a cheat, and yet he is willing to try it.

21, 22. *nostrae ... meo*: such sudden changes of number are characteristic of Propertius's style. Cf. I. 33: *in me nostra*, etc. *agedum*: being reduced in force to a mere interjection, can stand alongside of *convertite*.

22. *palleat*: paleness as a symptom of love. Cf. Ovid, *A. A.*, I, 729: *palleat omnis amans, hic est color aptus amanti*.

23. *sidera et amnes*: Tib., I, 2, 43: *haec ego de caelo ducentem sidera vidi, | fluminis haec rapidi carmine vertit iter*.

24. *Cytaines*: Medea, born at Cytæ (Κύταια) in Colchis.

26. *non sani*: cf. Note on Tib., IV, 6, 18.

27. *ferrum ... ignes*: i.e. cutting and cauterization. Cf. Xen., *Anab.*, V, 2, 18: *καὶ γὰρ ἰατροὶ καίονσι καὶ τέμνουσιν ἐπ' ἀγαθῷ*.

28. *loqui*: the prose form would be the Gen. of the Gerund. But the Infin. after a substantive is not uncommon in the poets, and here *sit libertas* almost equals *liceat*.

31. *facili ... aure*: a stereotyped phrase. Cf. Hor., *S.*, II, 22: *Inv.*, III, 122; V, 107.

32. *pares*: cf. Theoc., XII, 15: *ἀλλήλους ἐφίληται ἰσὺ ζευγῶ*.

36. *cura*: i.e. *puella*. Cf. Note on Tib., II, 3, 31.

I. 2.

'Wherefore be at such pains to seek artificial adornment? It is needless (1-8). We may learn this from nature herself (9-14) and from the heroines of ancient story (15-24). Above all, in your case, with your

abundant natural gifts, there is no need' (25-32). The poem was undoubtedly addressed to Cynthia, though she is not mentioned by name.

1. **procedere**: cf. Tib., IV, 2, 11. **vita**: a term of endearment (cf. *ζωή*) found in Catullus and Ovid, but not in Tibullus.

2. **Coa**: cf. Note on Tib., II, 3, 53.

3. **Orontea . . . murra**: perfume from Arabia was brought to Rome by way of Antioch on the river Orontes.

5. **mercato**: Passive.

7. **medicina**: in a technical sense, *means of embellishment*.

8. **nudus Amor**: Amor, being himself unadorned, has a natural dislike of adornment.

9. **submittat**: cf. Lucr., I, 7: *tellus submittit flores*. **colores**: flowers. Cf. Cat., LXIV, 90: *aurave distinctos educit verna colores*.

11. **in solis . . . antris**: 'born to blush unseen.'

12. **indociles**: *non doctas*.

15-24. Mythological parallels inserted in the middle of the poem, just as in I, 1.

15. **Leucippis**: Hilaria and Phoebe, daughters of Leucippus, were stolen from their husbands, Idas and Lynceus, by Castor and Pollux. Cf. Theocr., XXII. The scene is represented on a famous red-figured vase by Meidias (Brit. Mus., 1264).

17. **non**: sc. *sic*. **Idae**: Marpessa, daughter of Evenus, was loved by Apollo, but Idas stole her from his temple. Apollo wished to avenge the deed, but Zeus forbade, and left the decision to Marpessa, who chose Idas. **discordia**: Marpessa, the cause of strife, is herself called *discordia*, with true Propertian boldness.

18. **patriis . . . litoribus**: the quarrel is localized on the banks of the river Evenus, in Aetolia, of which Marpessa's father Evenus was the eponymous hero.

19. **Phrygium . . . maritum**: Pelops, who carried away Hippodamia, daughter of Oenomaus, king of Elis, on a chariot drawn by the horses of Poseidon. This myth was represented on the east pediment of the temple of Zeus at Olympia. Cf. the vase in Baumeister, *Denkmäler*, 1395.

20. **externis . . . rotis**: *the chariot of a stranger*, i.e. of Pelops. Cf. Ovid, *A. A.*, II, 8: *recta peregrinis Hippodamia rotis*.

21. **facies**: not merely *countenance* but *beauty of countenance*, just as *forma* (l. 34) means not merely *figure* but *beauty of figure*. **obnoxia**: *dependent on*.

22. **Apelleis . . . tabulis**: Apelles, a celebrated painter of the time of Alexander the Great, was famed for his coloring. Cf. Plin., *N. H.*,

XXXV, 97. Propertius was apparently much interested in art; cf. II, 31, 7, and III, 9, 9.

25. *vilior*: cf. I, 8, 2: *an tibi sum gelida vilior Illyria?*

28. *Aoniam*: another name for Boeotia; the allusion is to Mount Helicon, the home of the Muses.

31. *nostrae vitae*: *to me as long as I live*.

I, 3.

Returning from a revel late at night, the poet finds Cynthia asleep (1-10). He hesitates to awake her, and stands before her couch (11-30), till the moonlight, falling on her face, arouses her, and she reproves him for his neglect and faithlessness (31-46).

1-6. A comparison of the sleeping Cynthia to Ariadne (1, 2), Andromeda (3, 4), and a Bacchante (5, 6), as each lay in deep sleep.

1. *Thesea*: adjective with *carina*. Propertius is peculiarly fond of such adjectives formed from the names of persons. Cf. I, 3, *Cepheia*; I, 42, *Orpheae*; I, 1, 3, *Hydraei*; I, 2, 22, *Apelleis*; and *passim*.

2. *Gnosia*: Ariadne, so called from her home in Crete (*Gnosus*). In this description Propertius has in mind not only the myth in literature (cf. especially Cat., LXIV), but also the celebrated representations of it in sculpture, such as the well-known sleeping Ariadne of the Vatican.

3, 4. *Cepheia . . . Andromede*: Andromeda, the daughter of Cepheus has been rescued from the sea-monster by Perseus. Now that the strain is over, she sinks into a deep sleep. Cf. Note on II, 28, 21. *duris cotibus*: the myth was localized on the northern coast of Africa.

5. *Edonis*: a Bacchante, so called from the Edoni, a Thracian tribe east of the Strymon.

6. *Apidano*: a river of Thessaly, a branch of the Peneus.

7. *spirare quietem*: a bold expression. Cf. the Homeric phrase: μέγα πνέοντες Ἀχαιοί.

8. *non certis . . . manibus*: cf. the description of Tarpeia's going to sleep (IV, 4, 67): *dixit et incerta permisit brachia somno*.

10. *pueri*: the slaves, the so-called *advorsatores*, whose duty it was to meet their master and accompany him home.

11. *sensus deperditus*: a violent use of the Acc. of Respect, for which no parallel can be cited.

14. *Amor . . . Liber*: a favorite combination in poetry. Cf. Callim., *Epigr.*, 42: "Ἀκρητος καὶ Ἐρως; and Plaut., *Aul.*, 745: *vini vitio atque amoris*.

15. *positam*: *κειμένην*.

17. *dominae*: the usual term in the elegy.

18. *expertae* : Passive.

19. *ocellis* : without diminutive force : cf. I, 1, 1. It is an easy ending to a line, as is *corollas*, two lines below.

20. *Inachidos* : Io, daughter of Inachus, beloved of Zeus, and turned into a heifer by Hera. The hundred-eyed Argus was set to watch her. Cf. Ovid, *M.*, I, 728-750. In all but the earliest and the latest periods of art she is conceived of, as here, as a beautiful woman, the only indication of her metamorphosis being the horns.

21. *corollas* : an essential part of the *convivium* which he had just attended.

24. *furtiva* : by a transference very common in Propertius, the *poma* are here called *furtiva*, just as above (l. 9) the *vestigia* are called *ebria*.

25. Cf. Cat., LXXVI, 9 : *omnia quae ingratae perierunt credula menti*. *largibar* : such forms in the fourth conjugation are remnants of ancient usage, due to the exigencies of the metre.

27. *duxit* : the change from the direct address of l. 22 to the indirect address here, and back again to the direct in l. 29, is thoroughly characteristic of Propertius's restless style. Notice the violation of the law of Iterative action here, which would require the Pluperfect, perhaps explicable on the ground that *obstupui* is an emotional Perfect.

28. *credulus auspicio* : the adjective here governs the substantive in the same case which the corresponding verb would govern. Cf. Hor., *C.*, II, 13, 11 : *te caducum in domini caput*.

31. *diversas* : the windows were behind his back.

32. *moraturis . . . luminibus* : the moonbeams are conceived of as loath to leave Cynthia, but the moon herself, mindful of her duty (*sedula*), hurries them on.

34. *cubitum* : for the position, cf. Ovid, *M.*, IX, 518 : *in latus erigitur cubiloque innixa sinistro . . . inquit*.

37. *consumpsti* = *consumpsisti*. Syncope in the second person of the Perfect is common in Catullus, but this is the only instance in Propertius (unless we read with Vahlen *duxti* in l. 27 of this poem).

41. *Stamine* : she tries to make the time pass by spinning, as Tibullus imagines Delia's maids to be doing (Tib., I, 3, 86) and as Arethusa describes to Lycotas (Prop., IV, 3, 33).

42. *Orpheae . . . lyrae* : cf. Ovid, *Am.*, II, 11, 32 : *Theriviam lyram*.

44. *externo . . . in amore* : seems to imply that, at least in the fiction of this poem, Propertius is living in the same house with Cynthia.

45. *Sopor* : cf. Tib., II, 1, 89, 90 : *farris circumdatus alis* | *Somnus*.

I, 6.

'Not fear, but love, keeps me from going with you, Tullus (1-6), for Cynthia will not hear of it (7-12), and how could I grieve her? (13-18). But do you go, and may love not molest you! (19-24). Leave me where I belong! (25-30). Good-luck to you, and may you sometimes pity me!' (31-36).

This poem has been fitly compared to Tib., I, 1. The theme is, in general, the same—a refusal to accompany a friend upon a military expedition, based upon the superior claims of love; but the manner of treatment is characteristically different. Cynthia plays a far more prominent rôle than Delia. The fear of her ill-will keeps Propertius back, while Tibullus stays voluntarily for love of Delia, whose own attitude to the question is not alluded to. Then, too, if Cynthia did not object, Propertius would gladly go, while Tibullus loves his home for its own sake, even apart from Delia.

For the Tullus here mentioned, see Note on I, 1, 9.

1-4. With the general idea expressed in these lines—his willingness to go to the uttermost parts of the earth with his friend, cf. Cat., XI, 1-12, and Hor., C., II, 6, 1-4.

1. *noscere*: for the Infinitive after *vereor*, see G. 550, N. 5.

2. *Aegaeo . . . salo*: Dative of the Place Whither. See G. 558.

3. *Rhipaeos*: in Scythia. Cf. Verg., *G.*, I, 240: *mundus ut ad Scythiam Rhipaeasque arduus arces consurgit*. The reference is a general one, to the far north.

4. *ulterius*: here governs the Accusative as *ultra* would. **Memnonias**: Aethiopia, Memnon's fabled home—here used for the south generally.

5. Cf. Tib., I, 1, 55: *me retinent vinctum formosae vincla puellae*.

7. *argutat*: usually deponent. **ignes**: cf. Ovid, *Tr.*, IV, 10, 45: *saepe suos solitus recitare Propertius ignes*, and Prop., II, 34, 44.

9. *se*: sc. *esse*.

10. *tristis*: cf. Note on Tib., IV, 4, 22.

12. *lentus*: *with indifference*.

13. *doctas . . . Athenas*: cf. III, 21, 1: *ad doctas Athenas*. Athens enjoyed a reputation for its present learning as well as for its past. Cf. Cicero's words to his son, who was a student at Athens (*de Off.*, I, 1, 1).

14. *Asiae . . . divitis*: particularly the cities of Ephesus and Smyrna. Cf. Cat., XLVI, 6: *claras Asiae . . . urbes*.

15. *deducta*: *drawn down into the water* (cf. *καθέλκειν*). When not in use, the ships were drawn up on the beach. Cf. Hor., C., I, 4, 2: *trahuntque siccas machinae curinas*.

17. *vento*: with *dicat*. She tells her woes to the wind which blows in her face.

19. *tu*: contrasted with *me* in l. 25. *patrui*: L. Volcatius Tullus, consul B.C. 33.

21. *tua . . . aetas*: *you all your life long*. Cf. IV, II, 45, and I, 2, 31 and Note. *cessavit*: *vacavit*.

22. *cura*: the use of this particular word, which in erotic poetry is often identical with *lady-love* (cf. Note on Tib., II, 3, 31), is probably intentional.

23. *puer iste*: Amor.

24. *lacrimis . . . nota*: the *lacrimae* are conceived of as endowed with conscious personality. Cf. I, 19, 18: *cara tamen lacrimis ossa futura meis*.

25. *iacere*: *to be of no account*.

26. *nequitiae*: cf. Ovid, *Am.*, II, I, 2.

28. *in quorum numero*: cf. his epitaph (II, I, 78): *huic misero fatum dura puella fuit*.

29. *laudi*: glory won in war. Cf. Tib., I, I, 57: *non ego laudari curo*.

30. *militiam*: cf. IV, I, 137: *militiam Veneris*, and Hor., *Cl.*, III, 26, 1: *vixi puellis nuper idoneus | et militari non sine gloria*.

31. *mollis* = ἀβρός, a favorite epithet for the Ionians.

32. *Pactoli*: a favorite river in Augustan poetry, because of the fabulous gold-deposit in its waters (Soph., *Phil.*, 392: Πακτωλὸν εὐχρυσον). As a matter of fact, it had long ceased to yield gold (cf. Strabo, XIII, 4, 5).

33. *carpere*: Infinitive of Design. See G. 421, N. I.

34. *pars imperii*: Tullus went probably in the capacity of quaestor.

I, 7.

'You, Ponticus, are writing great epics (1-4), but I am content with my elegies (5-8). That is my work; on it my reputation rests (9-14). But, beware: some day you too may be writing elegies (15-20). So don't despise me now' (21-26).

The Ponticus here mentioned (and also in I, 9) is probably the friend of Ovid (cf. *Tr.*, IV, 10, 47: *Ponticus heroo, Bassus quoque clarus iam-bis, | dulcia convictus membra fuere mei*).

1-8. The contrast between epics and elegies recurs similarly in Ovid (*Am.*, II, 13, 1, 3: *carmen et iratum dum tu perducis Achillen, . . . nos, Macer, ignava Veneris cessamus in umbra*).

1. *Cadmeae . . . Thebae*: Ponticus was evidently at work on a *Thebais*, an epic of the Seven against Thebes. Cf. l. 17: *agmina septem*.

2. *fraternae . . . militiae*: the contest of Eteocles and Polyneices.

3. *ita sim felix*: *I'll stake my happiness on it.*

5. *nos*: contrasted with l. 1, *dum tibi*. *consuemus*: syncopated Perfect. Cf. II, 7, 2: *flemus* = *flevimus*; II, 15, 3: *narramus* = *narravimus*; II, 15, 9: *mutamus* = *mutavimus*.

6. Cf. Tib., II, 4, 19: *ad dominam faciles aditus per carmina quaero*.

9. *vitae modus*: merely a poetic heightening for *vita* or *tempus*.

10. *nomen*: scarcely different from *fama* in the preceding line.

11. *doctae... puellae*: with *placuisse*. Propertius applies the same phrase to Cynthia (II, 13, 11).

15. *certo... arcu*: Ovid (*Am.*, I, 1, 25) speaks of Amor's *certas... sagittas*. *puer hic*: cf. *puer iste* (I, 6, 23) and *ille puer* (III, 10, 28).

16. *nostros... deos*: Venus and Amor.

17. *agmina septem*: cf. Note on l. 1.

18. *surda*: *unheeded*.

19. *mollem... versum*: i.e. the elegy in contrast to the *versus durus* (II, 1, 41) of the epic. A book of elegiac poetry is called a *liber mollis* (II, 1, 2), and an epic poet *poeta durus* (II, 34, 44). Cf. also Note on III, 1, 19.

20. *subiciet*: *suggest*. Cf. ὑποβάλλειν.

23. Increase of fame after death is a commonplace of Augustan poetry. Cf. Hor., C., III, 30, 6: *multa pars mei vitabit Libitinam: usque ego postera | crescam laude recens*, and Propertius himself, III, 1, 24: *maius ab exequiis nomen in ora venit*.

24. *ardoris nostri*: cf. Ovid, *Am.*, II, 1, 7-10: *atque aliquis iuvenum 'quo' dicat... 'ab indice doctus composuit casus iste poeta meos?'*

25. *cavē*: see G. 707, 2, x.; A. & G. 348, 5, 4; B. 263, 2, b.

26. *magno fenore*: cf. Ovid, *II.*, IV, 19: *venit Amor gravius, quo se-rius*. *tardus*: cf. I, 1, 17.

I, 8.

To Cynthia, who is planning to accompany a propraetor to his province of Illyria.

'Where is your love for me, Cynthia, that you are ready to go with him? (1-4) and then, too, have you thought of the hardships of the journey? (5-8) I pray that adverse winds may hinder your departure (9-16). But once you really set out, my good wishes go with you (17-20). But wherever you go, you will one day be mine again' (21-26).

The praetor here referred to seems to have been a real person. In II, 16, we hear of his return from Illyria: *Praetor ab Illyris venit modo, Cynthia, terris, | maxima praeda tibi, maxima cura mihi*.

1. *igitur*: like *ergo*, marks the surprise at the result of a chain of reasoning. The reasoning itself is omitted. Propertius is peculiarly

fond of such abrupt beginnings. Cf. III. 7, *Ergo*, etc.; III, 23, *Ergo*, etc. **mea cura**: *your love for me*.

2. **tibi . . . vilior**: cf. I. 2, 25: *non ego nunc vereor ne sim tibi vilior istis*.

3. **quicumque est, iste**: contemptuous. He knows perfectly well who he is.

4. **quolibet**: adverbial.

5. **tune**: notice the emphatic repetition of the pronoun *tune* (l. 1); *tibi* (l. 2); *tibi* (l. 3); *tune* (l. 5); *tu* (l. 7); *tibi* (l. 11). **murmura**: in III, 7, 47, it is said of Paetus: *non tulit . . . stridorem audire procellae*.

7, 8. Cf. Verg., *B.*, x, 47, where Gallus complains: *Alpinus, ah! dura, nives et frigora Rheni me sine sola vides*.

7. **pruinās**: the snow lying on the ground (*positas*), as distinguished from the snowstorms (*nives*, l. 8).

9. **o utinam**: Hiatus; see Note on Tib., I, 3, 2.

10. **Vergiliis**: the morning rising of the *Vergiliae* (better known by the Greek name *Pleiades*) marked the beginning of the sailing season. Cf. Serv., *G.*, I, 138: *Pleiades ortu suo primae navigationis tempus ostendunt, unde Graece Pleiades dicuntur*. Propertius hopes their rising may be delayed (*tardis*).

11. **Tyrrhena . . . harena**: the poet conceives of her as sailing from Ostia around Italy, and so to Illyria, instead of going by land to Brundisium and thence by boat. The latter was the usual method; but too much stress must not be laid on the geographical element either here or elsewhere in Propertius.

12. **aura**: on the idea that the winds can carry away prayers and wishes, and thus render them ineffective, cf. Cat., LXIV, 142: *quae cuncta aerii discerpunt inrita venti*; Prop. I, 16, 34: *at mea nocturno verba cadunt zephyro*; and Tib. I, 5, 35.

15. **patiatur**: sc. *unda* as subject.

16. **crudelem . . . vocare**: *to cry out 'crudelis,'* i.e. cruel Cynthia; or, possibly, *te* is to be supplied: *to call thee cruel*. **infesta . . . manu**: a threatening gesture accompanies his words.

18. **Galatea**: a Nereid beloved by the Cyclop Polyphemus, and famed for her beauty. Ovid (*Am.*, II, 11, 34) imitates the line: *aequa tamen puppi sit Galatea tuae*.

19. **praevecta**: Vocative, agreeing with the vocative idea implied in *te*.

Ceraunia: better known as *Acro-ceraunia*, was a rocky headland projecting into the Adriatic and forming a small bay within which Oricos was situated. It was proverbially a dangerous spot. Cf. Hor., *C.*, I, 3, 19: *infamis scopulos Acroceraunia*.

22. **vita**: cf. Note on I, 2, 1.

limine verba querar: the lamenta-

tion at the loved one's door was such a common theme in Greek erotic poetry that a poem treating of it had a technical name, παρακλυσίθρον.

24. *clausa . . . est*: the Indicative is used to give increased vividness.

25. *Atracis*: inhabitants of Atrax, a town in Thessaly, though why a Thessalian people are mentioned here—we expect an Illyrian one—has not been explained. *Autaricis*, the name of a barbarous Illyrian tribe, has been conjectured.

26. *Hylleis*: the Ἰλλῆες, an Illyrian people, whose eponymous hero was Hyllus, son of Herakles and the Phaeacian nymph Melite. Cf. Apoll. Rhod., iv, 537.

I, 8.

'My love has conquered. Cynthia is to stay (27-30). I am dearer to her than all the wealth that he could offer her (31-38). It is my muse that wins her to me (39-42), and our love shall abide forever' (43-46).

A companion piece to I, 8. It was doubtless originally an independent elegy, but is joined to I, 8, in the manuscripts. Justus Lipsius was the first to separate them. Propertius is fond of such groups of poems (cf. I, 7 and 9; II, 28, 28B, 28C). Ovid's *Amores* contains similar groups (cf. I, 11 and 12; II, 9 and 9B).

27, 28. The excitement of the speaker is indicated by a series of ejaculatory short sentences, five of them in two lines.

27. *iurata*: probably used in a medial sense. *rumpantur iniqui*: proverbial. Cf. Verg., *B.*, vii, 26: *invidia rumpantur*.

29. *licet . . . deponat*: ironically courteous.

30. *Cynthia nostra*: the pronoun is emphatic. Cf. Cat., XLIII, 7, and LVIII, 1: *Lesbia nostra*. *vias*: Acc. after *ire* by an extension of the use of the Cognate Accusative.

31. *carus*: sc. *dicor*. *per me*: on account of me; contrasted with *sine me*: if I am not there.

35. *Hippodamiae*: cf. Note on I, 2, 19. Her dowry was the kingdom of her father.

36. *equis*: would present to the Roman mind a picture of Olympia (a part of Oenomaus's possessions), with its famous races.

37. *daturus*: sc. *esset*.

39. *conchis*: pearls.

40. *blandi carminis obsequio*: humility as a means of winning love. Cf. Tib., I, 4, 40: *obsequio plurima vincit amor*.

41. *sunt igitur Musae*: emphatic expression of conviction after a period of doubt. Cf. iv, 7, 1: *sunt aliquid Manes*.

42. *rara*: cf. I, 17, 16 (again of Cynthia): *rara puella fuit*.

43. contingere sidera plantis: with this treading upon the stars compare Hor., *C.*, I, I, 36: *sublimi feriam sidera vertice*, and Cic., *ad Att.*, II, I, 7: *nostri autem principes digito se caelum putent attingere, si nulli barbati in piscinis sint*.

I, 9.

Addressed to Ponticus, who, true to the prophecy of I, 7, has fallen a prey to Amor.

'Your fall has come, Ponticus; do not deny it (1-8). What does your epic poetry profit you now? Put your muse into the service of your love (9-16). The pain is not severe yet, but the worst is still to come (17-22). Do not deceive yourself into thinking you can fight it down (23-32). A frank confession is the only means to ease your suffering' (33, 34).

1. Dicebam: something like *I told you so!* Cf. Plaut., *Asin.*, 938; Ovid, *Am.*, I, 14, 1; Sen., *Apoc.*, 12. **inrisor:** *scoffer*.

3. ad iura puellae: cf. III, II, 2: *femina...trahit addictum sub sua iura virum*.

4. quaevis...empta: it is only a mere slave-girl that has caught his fancy.

5. Chaoniae...columbae: the doves in the oracular oak-tree of Zeus at Dodona (in Epirus, where the tribe of the Chaones lived). Cf. II, 21, 3: *sed tibi iam videor Dodona verior augur*.

8. atque utinam: cf. I, II, 9; II, 13, 43. **rudis:** contrasted with *peritus*. Cf. also II, 34, 82: *sive in amore rudis sive peritus erit*.

9. grave...carmen: an epic.

10. Amphioniae...lyrae: another reference to Ponticus's *Thebais*. Cf. I, 7, 1 and Note. Amphion, by playing on his lyre, caused the stones to build themselves into the walls of Thebes.

11. Mimnermi: cf. Introd., 4. Propertius chooses him as the most venerable representative of the elegy, and therefore the best contrast to Homer.

13. tristes istos conpone libellos: *shut up those mournful books of yours*. The books referred to are the Greek sources which he was using in writing his epic. They are called *tristes* in accord with *flere* (l. 10).

15. copia: *material, subject-matter*.

16. medio flumine quaeris aquam: proverbial. Cf. Ovid, *Tr.*, v, 4, 10: *nec pleno flumine cernit aquas*, and the Greek proverb: *ἐν θαλάσση ζητεῖν ὕδωρ*.

19. Armenias...tigres: mentioned also by Verg., *B.*, v, 29, and Lygdamus (Tib., III, 6, 15). **accedere:** cf. Verg., *A.*, I, 200: *vos et Scyllaeam rabiem penitusque sonantis accestis scopulos*.

20. *rotæ*: Ixion's wheel.

21. *pueri*: Amor.

23, 24. Amor allows one to touch his wings, i.e. he lets himself be captured, but while he is at close quarters he inflicts heavier wounds.

26. *subit*: creep into your heart.

27. *vacuos*: proleptic—so that they get a chance to rest.

28. *alio nomine*: on any other ground. Amor forbids him to forget love by work. Cf. II, 3, 7: *studiis vigilare severis*.

31. *silices* . . . *quercus*: proverbial. Cf. Ovid, *Am.*, III, 7, 57: *illa graves . . . potuit quercus surdaque blanditiis saxa movere suis*.

34. *quo*: neuter, as in I, 18, 27. *pereas*: *perire*, to be in love, is common in poetry from Plautus down.

I, II.

To Cynthia at Baiæ. 'Are you true to me at Baiæ? (1-8). Don't put yourself in the way of temptation (9-16)—not but what I trust you, but my very love makes me fearful (17-20). For you are the whole of life to me (21-26). So come away from Baiæ, plague take the place' (27-30). On Baiæ, the most famous watering-place of the ancient world, cf. Friedländer, *Sittengeschichte*°, II, 118 ff.

1. *te*: Acc. after *subit*, l. 5, with the Infinitive *ducere*.

2. *Herculeis* . . . *litoribus*: the mole which separated the Lacus Lucrinus from the ocean was thought to have been made by Hercules, when he was driving the cattle of Geryon. Cf. III, 18, 4: *et sonat Hercules structa labore via*; Strabo, V, 4, 6; Diodor., IV, 22.

3. *Thesproti*: his kingdom, in which was supposed to be situated the entrance to the lower world (cf. Paus., I, 17, 5), is usually located in Epirus. But other legends placed the entrance to the lower world at Cumæ (near Baiæ), and it would easily follow that Thesprotus's kingdom might be located there too.

4. *Misenis*: from the rare neuter plural form *Misena* instead of the ordinary *Misenum*, the promontory called after Aeneas's trumpeter Misenus (Verg., *A.*, VI, 162).

5. *nostri*: with *memores*.

6. *in extremo* . . . *amore*: in the furthest corner of your heart.

8. *nostris* . . . *carminibus*: a boldness similar to the use of *lucrimis* . . . *meis* (I, 6, 24).

9. *mage* = *potius*, with *quam* (l. 13).

10. *Lucrina* . . . *aqua*: situated between Lacus Avernus and the sea. *cymba*: the skiffs employed at Baiæ were famed for their lightness; cf. Liv., XII, 80. *moretur*: *entertain*, *amuse*.

11. *Teuthrantis*: a small stream near Baiae.

12. *manu*: Dative. Cf. II, 1, 66: *manu*; II, 19, 19: *pinu*. The reference is to swimming.

14. *molliter . . . compositam*: expressing the studied grace of her position, may be well contrasted with the *abiectus . . . molliter* of I, 14, 1.

16. *communes . . . deos*: the gods who had been called upon to witness their vows of love. Vergil (*A.*, XII, 118), speaking of a treaty between the Trojans and the Rutuli, uses the same phrase.

18. *timetur Amor*: cf. Shakespeare, *Venus and Adonis*, l. 1021: *fond Love! thou art so full of fear*.

19. *ignosces*: the Future in an Imperative sense. Cf. G. 243.

21. *matris*: Propertius speaks of his mother twice (in addition to this passage); in II, 20, 15, where she is referred to as dead, and in IV, 1, 132, in a reminiscence of his youth.

23, 24. Cf. Andromache's words (*Il.*, VI, 429 ff.): ἀτὰρ σὺ μοί ἐσσι πατήρ καὶ πότνια μήτηρ | ἥδὲ κασίγνητος, σὺ δέ μοι θαλαρὸς παρακοίτης.

29. *castis inimica puellis*: Baiae was notorious for its immorality even down to the time of Boccacio. Cf. Martial's story (I, 62) of the woman who came a model of virtue, and departed eloping with a stranger: *Penelope venit, abiit Helene*.

I, 12.

A reply to a friend who has chided the poet upon the useless life he is leading (*desidia*), and upon the fact that gossip is busy with his affairs. 'Your charge is baseless, for it is all over between Cynthia and me (1-6). Her former love is gone, and I am disconsolate (7-14). Happy he who can learn to love another. This is not for me, for Cynthia was my first love, and she shall be my last' (15-20).

1. *ingere crimen*: cf. III, 11, 3: *crimina ignavi capitis mihi turpia fingis?*

3. *illa*: *she*. It is perfectly plain who is meant. Cf. a similar abruptness in I, 14, 9.

4. *Hypanis*: of the three ancient rivers of this name—the one in Scythia (mod. *Bug*), the one in the Caucasus (mod. *Cuban*), and the one in India, a tributary of the Indus (mod. *Gharra*)—the last, being the farthest east, best suits the context. That it was well known at this time is proved by the frequent references to it in Strabo. *Eridano*: the Ἰπείρατος, more familiarly known as the *Padus* (*Po*). The idea of the line is *as far as the east is from the west*.

6. *Cynthia*: the name *Cynthia*. Lucretius (IV, 106,) says of a man in love, *nomen dulce observatur ad aures*.

7, 8. Cf. Cat., LXXXVII, 3 ff. : *nulla fides, nullo fuit umquam foedere tanta, | quanta in amore tuo ex parte reperta mea est.*

7. *gratus eram* : cf. Hor., C., III, 9, 1: *donec gratus eram*, etc.

9. *invidiae* : a reference to the superstition of the 'envy of the gods' (*φθόνος θεῶν*). *quae* : Indefinite pronoun, with *herba*.

10. *Prometheis . . . iugis* : Mount Caucasus, where Prometheus was bound. *herba* : (*magic*) *herb*, referring generally to the Caucasus as the land of the sorceress Medea, and perhaps particularly to the *φάρμακον Προμήθειον*, the so-called flower of Prometheus, which grew out of his vitals : cf. Apoll. Rhod., III, 843 ff.

11. Cf. Hor., C., IV, 1, 3: *non sum qualis eram bonae | sub regno Cynaræ*. *via* : probably Cynthia's journey to Baiae.

15. *felix, qui potuit* : doubtless a reminiscence of the famous passage in Verg., G., II, 490, *felix qui potuit rerum cognoscere causas*.

17. *calores* : *passion*, i.e. the object of it. Cf. the use of *amores*.

19. *fas est* : *it has been decreed*, almost equivalent to *fatum est*.

I, 14.

'The greatest riches of this world, Tullus, cannot be compared with love (1-8), for he that hath love hath them all (9-14). And if a man have not love, though he have all else, yet hath he nothing (15-22). Therefore possessed of love, I am supremely rich' (23, 24).

1. *abiectus . . . molliter* : cf. Note on I, II, 14. *Tiberina . . . unda* : Tullus may have had a villa on the Tiber, as Dellius had (cf. Hor., C., II, 3, 18: *villaque fluvius quam Tiberis lavit*), or gardens such as Clodia (Catullus's Lesbia) had (cf. Cic., *Cael.*, 36).

2. *Lesbia . . . vina* : a very light wine. Horace (C., I, 17, 21) calls it *innocens*, and Athenaeus, I, 22, *οἰνάριον* ('petit vin'). *Mentoreo . . . opere* : Mentor, the most famous silver-chaser of antiquity, lived in the fourth century, and at this time genuine works of his were almost priceless. Cf. Plin., *N. H.*, XXXIII, 154.

3, 4. *lintres . . . rates* : the light skiffs contrasted with the heavy barges. The Tiber presented a very different picture then from what it does to-day.

3. *mireris* : with the Infinitive, of actual vision, seems to be unparalleled.

5. *vertice* : *sprung from the crest* (of the hills), with *salus*. See G. 395, N. I.

7. *valeant* : is here followed by the Infin. *contendere*. This construction is poetical and post-classic (once in Livy). The proper construction in Cic., Caes., and Sall. is *ad* with the Gerund.

8. Cf. I, 5, 24 : *nescit Amor prisceis cedere imaginibus.*

9. *illa* : cf. Note on I, 12, 3.

11. *Pactoli* : cf. Note on I, 6, 32.

12. *rubris . . . aequoribus* : the 'Red Sea,' or *mare Erythraeum*, included the whole of the Indian Ocean.

13. *cessuros* : *se. esse.* *gaudia* : the joys of love ; cf. Note on Tib., IV, 7, 5.

14. *dum* : *until.* With the sentiment of the line, cf. the couplet of Mimnermus, *Introd.*, 4, x. 5.

15. Cf. Tib., I, 2, 75 : *quid Tyrio recubare toro sine amore secundo | prodest ?*

18. *duris mentibus* : *to souls of stubborn mould.*

19. *Arabium . . . limen* : a doorstep of onyx or alabaster. *Arabium* for the sake of the metre : so also II, 3, 15, and *Arabiae*, II, 10, 16.

20. *toro* : Abl. of Place.

21. *versare* : transitive. For the sentiment, cf. Cat., L, 11 : *sed toto indomitus furore lecto | versarer cupiens videre lucem.*

22. *serica* : *silks*, so called from their makers the Seres ($\Sigma\eta\rho\epsilon\varsigma$), the Chinese.

24. *Alcinoi* : king of the Phaeacians, famed for his wealth. *munera* : to be taken generally—*such gifts as he might give.* There is no reference to the actual gifts mentioned in the *Odyssey* (VIII, 392 ; XIII, 13 and 217).

I, 17.

A highly dramatic poem. The scene is the Adriatic off the coast of Greece : a storm is raging : the poet, who has undertaken a journey in despair because of Cynthia, is in danger of shipwreck.

'Yes, I deserve it all, because I had the heart to leave her (1-4). Cynthia ! the very winds and waves are your allies (5-8). Be merciful and forgive, before it is too late (9-12). A curse on him who taught man to go to sea (13, 14). How much better off I were at home (15-18). There even death would have its comforts (19-24). Ye sea-nymphs, daughters of Doris, help me now' (25-28).

The situation is certainly fictitious. It is folly to treat it as a genuine incident in a voyage to Greece. Cf., however, III, 21.

1. *Et merito* : the abruptness expresses the poet's excitement. Similarly Ovid, *M.*, VI, 687, and IX, 585. *fugisse* : cf. Note on Tib., I, 1, 29.

2. *desertas . . . alcyonas* : cf. also III, 7, 11, and III, 10, 9, where the loneliness of their haunts and the mournfulness of their cries are referred to.

3. *Cassiope* : a port at the northeast corner of the island of Coreyra.

It lay on the route between Brundisium and Greece, and is often referred to. Cf. Cic., *ad Fam.*, xvi, 9, 1, and 19, 1 ; Sueton., *Nero*, 22 ; and Strabo, *passim*. It is not to be confounded with another town of the same name in Epirus, southeast of Coreyra. **visura** : *destined to see*.

4. **cadunt** : the meaning is the opposite of that in Tib., II, 2, 17.

6. **increpat** : observe the Indic. in the Indirect Question.

7. **placatae . . . procellae** : Explanatory Genitive with *fortuna*.

8. **funus** : *corpse*. Cf. Verg., *A.*, vi, 510, and ix, 491 ; and Prop., iv, 11, 3.

11. **fata reponere** : *bury me*. *fata* is used for *dead body*. Cf. the phrase *tellure repostos* (Verg., *A.*, vi, 665).

12. **sinu** : if death had occurred in foreign parts, the urn with the ashes was tenderly carried home. Cf. the famous description in Tac., *Ann.*, II, 75, of Agrippina bringing home the ashes of Germanicus. If Propertius were drowned, this would, of course, be impossible.

14. **primus** : the most frequently mentioned of the *εὐρήματα*. Cf. Note on Tib., I, 10, 1. **invito** : cf. iv, 6, 48 : *invito . . . mari*.

15. Possibly in imitation of Verg., *B.*, II, 14 ff. : *nonne fuit satius tristis Amaryllidos iras | atque superba pati fastidia*.

16. **quamvis** : is rarely used without a verb, as here. **rara** : cf. I, 8, 42.

18. **optatos . . . Tyndaridos** : the twin brothers Castor and Pollux, whose appearance in the guise of flames at the mast-head (St. Elmo's fire) was a sign of good weather. Cf. Plin., *N. H.*, II, 101 ; Cat., iv, 27 ; LXVIII, 65 ; Hor., *C.*, I, 12, 25 ; iv, 8, 31.

19. **illic** : *at Rome*. **fata** : *death*.

21. **crines** : the customary offering of a lock of hair at the grave.

22. **tenera . . . rosa** : Collective singular and Ablative of Place.

23. **clamasset** : a reference to the *conclamatio*, or custom of calling the dead repeatedly by name ; cf. II, 13, 28.

24. The line is a paraphrase of the formula found on Roman tombstones : *sit tibi terra levis*. **non ullo** : for *nullo*.

25. **Doride natae** : the Nereids, daughters of Nereus and Doris. Cf. Cat., LXIV, 15 : *aequoreae . . . Nereides*.

I, 18.

The poet, alone in the woods, tries to justify himself in Cynthia's eyes.

Here at last I may dare to speak (1-4). Where shall I begin, Cynthia, and why have you changed toward me? (5-8). Because you think I love another? That is false (9-12). Because I have ever been cruel to you? I never was (13-16). Because you think I do not love you? The woods are my witnesses (17-22). Because I have ever complained? I have

borne all in silence (23-26). And in return the rocks and the woods are my portion (27-30), but even so they shall sound your praises' (31, 32).

1. **querenti**: for this Dative of Reference, see G. 353; A. & G. 235, *b*; B. 188, 2, *a*.

2. **possidet**: similarly Lucan, II, 454: *cum mare possidet Auster*.

5, 6. Cf. Theocr., II, 64 ff.: *νὺν δὲ μοῦνη ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω; ἐκ τίνος ἄρξωμαι*;

5. **fastus**: observe the Plural.

8. **notam**: originally the reason given by the censor for his action against an individual, in striking his name from the roll of the senate.

9. **crimina**: the possible *crimina* which Cynthia may suppose him to have committed are one by one enumerated in ll. 10, 13, 17, and 23.

11. **sic**: i.e. on condition of the truth of the statement in the clause *ut non altera*, etc.

13. **quamvis**: followed by the Indicative. See G. 606, x, 1; A. & G. 313, *g*; B. 309, 6.

14. **saeva**: Pred. Adj. after *venerit*. This use of a Predicate Adjective after *venio* and *ire* is a Propertian mannerism. Cf. II, 34, 45: *tutior ibis*; II, 34, 81: *venient ingrata*.

15. **furor**: instead of *furori*. Cf. I, 2, 17: *discordia*.

16. **lacrimis**: cf. Ovid, *Am.*, III, 6, 57: *quid fles et madidos lacrimis corrumpis ocellos?* and Note on Tib., I, 1, 52.

17. **mutato colore**: cf. Ovid, *Am.*, II, 7, 9: *sive bonus color est, in te quoque frigidus esse, seu malus alterius dicor amore mori*.

20. **pinus**: Πίτυς (= *pinus*), a wood-nymph beloved of Pan (*deus Arcadiæ*), was changed into a pine-tree to escape his embraces. Cf. Nonn., *Dionys.*, XLII, 259.

22. **scribitur**: *inscribitur* would be necessary in prose. **corticibus**: the carving of names on trees is often mentioned in ancient and modern poetry. Cf. Theocr., XVIII, 47: *γράμματα δ' ἐν φλοιῷ γεγράφεται*; Verg., *B.*, x, 53: *tenerisque meos incidere amores | arboribus*; Ovid, *Her.*, v, 21 ff.

23. **iniuria**: used in love-poetry in an almost technical sense as a *slight* or *grievance* in love.

24. **quæ**: neuter, although referring to *curas*. **foribus**: personified.

27. **pro quo**: neuter, as in I, 9, 34.

30. **dicere**: followed by *ad* in the sense of pleading one's case before.

31. **Cynthia**: the name *Cynthia*, used indeclinably as the object of *resonat*. This seems to be the only case in Latin. Cf. Verg., *B.*, I, 5: *resonare . . . Amaryllida*.

I, 19.

'It is not death that I fear, Cynthia, so much as the loss of your love (1-4). My love for you will outlast death, like that of Protesilaus for Laodamia (5-10), and in the lower world I shall be true to you (11-20). But I fear for your love after I am gone (21-24). Therefore now, while life lasts, let us love' (25, 26).

1. *non ego nunc . . . vereor*: cf. I, 6, 1: *non ego nunc Hadriae vereor*, and I, 2, 25: *non ego nunc vereor*.

2. *debita fata rogo*: the fate that my funeral pyre claims as its right.

3. *careat mihi funus*: lest I when I am dead should lack, etc.; *funus* is here not the burial, but rather the condition after death. Cf. IV, 11, 3, where *funera* = *Manes*.

5. *puer*: Amor; cf. I, 9, 21: *pueri . . . arcum*. More commonly a demonstrative pronoun is added. Cf. I, 6, 23: *puere iste*; I, 7, 15: *puer ille*.

6. *oblito*: passive.

7. *Phylacides*: Protesilaus, of Phylace in Thessaly, whose love for his wife Laodamia was so great that he was allowed to return to earth for one day to visit her. At the expiration of the time she killed herself in order that she might go back with him. Cf. Ovid, *Her.*, XIII. *coniugis*: Laodamia.

8. *caecis*: dark.

9. *falsis*: i.e. the hands of a 'shade.' *attingere*: Infinitive after *cupidus*. Cf. Ovid, *M.*, XIV, 215: *cupidus . . . moriri*.

11. *illic*: in the lower world. *tua . . . imago*: he can be nothing but a shade, but even that will be Cynthia's.

13. *formosae*: cf. II, 28B, 49: *sunt apud infernos tot milia formosarum*. *heroinae*: on the polysyllabic verse-ending. cf. Note on II, 28B, 49.

14. *Dardana praeda*: the spoils of Troy. Dardanus was the founder of the royal line of Troy.

16. *ita iusta*: predicative after *sinat*: may earth grant this, on this condition just!

17. *longae*: more commonly used of space than of time.

18. *lacrimis . . . meis*: cf. Note on I, 6, 24.

19. *meâ . . . favillâ*: when I am dead.

20. *amara*: directly with *mors*, not predicative. *non ullo loco*: of no account. Cf. Cic., *de Fin.*, II, 90: *Socratem, qui voluptatem nullo loco numeral*.

25. Cf. Tib., I, 1, 69: *interea, dum fata sinunt, iungamus amores*, and Cat., V, 1: *vivamus, mea Lesbia, atqui amemus*.

I, 22.

In the form of a reply to a question of his friend Tullus, the poet closes the first book with a brief autobiographical reference. The question is purely fictitious. Tullus presumably knew far more about his life than he tells him here. Some three or four years before, Vergil had closed his *Georgics* with an autobiographical touch (*G.*, iv, 560 ff., published about B.C. 30). Later, Horace followed their example in the last poem of his first book of epistles (published about B.C. 20). Still later, Ovid closed his *Amores* (III, 15) and the fourth book of the *Tristia* (iv, 10) with a similar *envoi*.

1. *qualis*: *sc. sim.* While the omission of the Indicative of the copula is common, the omission of the Subjunctive is rare, and only justified by the nearness of another Subjunctive, as here. **genus**: Greek Accusative.

2. *quaeris*: such supposititious questions are frequent in Propertius. Cf. II, i, 1; II, 31, 1; III, 13, 1: each one introducing the theme of a poem. **semper**: seems to be used for the adjective on the analogy of the Greek. This is sporadic throughout the language. The use of an adverb after an attributive as here is Livian, though never common.

3. *Perusina . . . sepulcra*: at Perugia (mod. Perugia) L. Antonius, the brother of the triumvir, was defeated by Octavianus in B.C. 41, and the town was destroyed. With *sepulcra* cf. the phrase used of Philippi (II, i, 27): *civilia busta*.

4. *Italiae . . . funera*: cf. II, 6, 16: *Troiana . . . funera*, and Hor., *C.*, i, 8, 14: *Troiae funera*.

6. *pulvis*: feminine here and II, 13, 25; iv, 9, 31.

7. *proiecta . . . membra*: the opposite of *composita membra*. **propinqui**: probably the Gallus of I, 21, 7.

9, 10. On the question of Propertius's birthplace, cf. Introd., 28.

9. *contingens*: is used absolutely, for it takes the Accusative. **campo**: with *proxima*.

II, i.

The first book had gained for the poet the patronage of Maecenas, the second begins with an apology to his new-found patron for continuing to write of love, instead of singing the deeds of Maecenas and Augustus.

*Not Apollo, nor the Muses, but Cynthia, keeps me singing of love, for she is ever my inspiration (1-16). Were I able, I would tell, not the stories of gods and heroes, but the triumphs of these latter days, Caesar's glories, and thine, Maecenas (17-38). But every man to his own work

(39-46). Mine is unalterably love (47-56). For love knows no cure (57-70). But do thou, Maecenas, pity me at my grave when I am gone' (71-78).

1. **Quaeritis**: cf. Note on I, 22, 2.

2. **mollis . . . liber**: cf. Note on I, 7, 19.

3. **Calliope**: representing the Muses in general (*ἡ δὲ προφερεστάτη ἐστίν*, Hes., *Theog.*, 79); there is no special reference to epic poetry.

5. **incedere**: cf. Note on Tib., II, 3, 52.

7. Cf. II, 22, 9: *sive vagi crines in frontibus errant*.

9. **digitis . . . eburnis**: cf. *eburnea brachia*, Ovid, *Am.*, III, 7, 7; *eburna colla*, Ovid, *M.*, III, 422. The plectrum, probably of ivory, was of course used, but there is no reference to it.

11. **somnum**: with *poscentes*. **declinat ocellos**: *shuts her eyes*; so *declinat lumina* (Verg., *A.*, IV, 185).

18. **ducere . . . manus**: the poet thinks of himself as performing the action which he describes. Cf. II, 34, 63 (where he says of Vergil): *Aeneae Troiani suscitāt arma*.

19, 20. **Ossan Olympo . . . Pelion**: the arrangement of the three mountains with the largest, Olympus, at the bottom, then Ossa, and finally Pelion on top, would seem to be the natural one (so in Hom., *Odys.*, XI, 315; Ovid, *Am.*, II, 1, 13; *F.*, I, 307, and III, 439). Vergil (*G.*, I, 281, followed by the author of *Aetna*, v, 49) has exactly the opposite order. Finally, Ovid (*M.*, I, 152) agrees with Vergil in putting Olympus on top, but Ossa forms the bottom.

20. **ut . . . esset**: clause of Design.

21. **Thebas**: he would not, like Ponticus (I, 7 and 9), write a *Thebas*. **Pergama**: the plural form Πέργαια (usual in the Greek tragic poets) is found again in III, 9, 39. Homer has the singular Πέργαιος. **nomen Homeri**: i.e. the source of Homer's fame.

22. **bina . . . vada**: refers to the cutting through of the promontory of Mt. Athos by Xerxes (*Herod.*, VII, 22). *bina* is not used distributively.

23. **Remi**: the regular Gen. of *Romulus* in the poets, for metrical convenience. Cf. also IV, I, 9: *domus Remi* (= the familiar *casa Romuli*), and IV, 6, 80: *signa Remi*.

24. **benefacta Mari**: his victory in the Raudian fields in B.C. 101, which stemmed the tide of the Cimbrian invasion of Italy.

25. **res**: the deeds of peace. **Caesaris**: Augustus.

26. **sub**: *second only to*. Cf. Verg., *A.*, v, 323.

27. **Mutinam**: the battle against Antony in B.C. 43, in which the two consuls Hirtius and Pansa were killed. Cf. Ovid, *Tr.*, IV, 10, 5: *cum cecidit fato consul uterque pari*. **Philippos**: the battle, or rather

battles, of Philippi in B.C. 42, when the 'liberators' Brutus and Cassius were crushed.

28. *Siculae classica bella fugae*: the putting down of the forces of Sextus Pompeius in the naval battles around Sicily.

29. *eversos focos*: the siege of Perusia. Cf. Note on I, 22, 3.

30. *Phari*: the name of an island (and also of a famous light-house upon that island—hence the French word for light-house, *phare*) in the harbor of Alexandria. The reference is to the capture of Alexandria in B.C. 30.

31-34. Augustus's three-fold triumph in B.C. 29. With this description cf. Verg., *A.*, VIII, 714 (on the shield of Aeneas).

31. *Coptum*: a town in Egypt, near Thebes. *tractus*: floats representing rivers and mountains in conquered territory formed a part of the triumphal procession. Cf. Tac., *Ann.*, II, 41: *vecta spolia captivi simulacra montium, fluminum, proeliorum*, and Note on III, 4, 14.

32. *septem*: cf. Note on III, 22, 16. *debilis ibat*: cf. Verg., *A.*, VIII, 726 (describing the Euphrates as part of the triumphal procession): *ibat iam mollior undis*.

34. *Sacra . . . Via*: the procession descended the *Sacra Via* into the Forum and passed from there up the *Clivus Capitolinus* to the temple of Iuppiter Optimus Maximus.

36. *caput*: heart. Cf. IV, II, 55: *dulce caput*: sweetheart. *Cor*, on the contrary, often means *head*, e.g. Gell., *N. A.*, XVII, 17, 1, and the *Coreulum* of the prudent Scipio Nasica. Cf. also Pers., VI, 10.

37, 38. The friendship of Augustus and Maecenas is compared to two classic examples of friendship.

37. *infernus*: the inhabitants of the lower world. Cf. II, 28c, 49: *apud infernos*. *testatur*: attest.

38. *hic*: Theseus. *Ixioniden*: Peirithous, son of Ixion. *ille*: Achilles. *Menoetiaden*: Patroclus, son of Menoetius.

39. *neque . . . intonet*: would not peal forth. *Phlegraeos . . . tumultus*: the Gigantomachia in the *campi Phlegraei* (τὰ Φλεγγαία πεδία), localized sometimes in Thrace, near the promontory of Pallene: sometimes in Campania. *Enceladi*: the giant who is usually represented as the adversary of Athene.

40. *Callimachus*: proverbially hostile to the inflated epic. Cf. *Introd.*, 6, Note, and *Prop.*, II, 34, 32.

41. *duro*: cf. Note on I, 7, 19. *versu*: Ablative of Manner.

42. *Phrygios . . . avos*: possibly in reference to the *Aeneid*, upon which Vergil was at work at this time. Cf. II, 34, 61. *condere*: after *concrevunt*, to celebrate.

44. *numerat*: tells the number of.

45. *angusto . . . lecto* : cf. I, 8B, 33.

46. Cf. Aristoph., *Wasps*, 1431: ἔρδοι τις ἦν ἑκαστος εἰδείη τέχνην; and Cic., *Tusc.*, I, 41 : *quam quisque norit artem, in hac se exerceat.* **con-**
terat . . . diem : cf. I, 7, 9.

48. *solus* : cf. II, 7, 19 : *placeam tibi, Cynthia, solus.*

51. *novercae . . . Phaedrae* : Phaedra conceived an unholy passion for her stepson Hippolytus. That she attempted to win his love by the use of love-potions (*pocula*) is not elsewhere related.

52. *suo* : Phaedra is the logical, though not the grammatical subject of the sentence. See G. 309, 2; A. & G. 196, c; B. 244, 4; II. 50, 3, 2.

53. *Circaeο . . . gramine* : the κακὰ φάρμακα (Hom., *Odys.*, x, 212) of Circe, by which she produced her metamorphoses. **est . . . urat** : ob-
serve the change of Mood.

54. *Colchis* : Medea, whose home was at Colchis. **Iolciacis . . . focus** : Iolcus was a town in Thessaly where Medea rejuvenated Aeson, the father of Jason by boiling him in a cauldron.

58. With the form of the line, cf. I, 2, 8 : *nudus Amor formae non habet artificem*; with the sentiment, cf. Tib., II, 3, 14: *quidquid erat medicae vicerat artis amor*.

59-64. Four instances of remarkable cures: the first two occupy a line each, the second two a couplet each.

59. *tarda* : lame, like βραδύς. Cf. Cat., xxxvi, 7, where Vulcan is called *tardipes*. **Machaon** : son of Aesculapius, who cured the lame Philoctetes, enabling him to take part in the war against Troy and bring death to Paris.

60. *Chiron* : the Centaur, son of Kronos and the Naiad Philyra (hence *Phillyrides*; cf. Pind., *Pyth.*, III, 1 : Φιλυρίδαν), who restored the eyesight of Phoenix, the companion of Achilles.

61. *Cressis . . . herbis* : cf. Verg., *A.*, VII, 769 : *Paeoniis . . . herbis*. **Epidaurius** : the god of Epidaurus, Aesculapius, brought to life Androgeos, son of Minos of Crete.

63. *Mysus . . . iuvenis* : Telephus, king of Mysia, wounded by the spear of Achilles (*Haemonia enspide*), was restored by the rust from the spear which had wounded him. Cf. Plin., *N. H.*, xxv, 42; Ovid, *Am.*, II, 9, 7, and the oracle of Apollo, quoted by Apollodorus, *Epit.*, III, 17 :
δρᾶν ὁ τρώσας ἰατρὸς γένηται.

65-70. A physician who could cure love would be able to undo all the punishments of the gods. Three such punishments are mentioned, each in a couplet.

66. *manu* : Dative; cf. Note on I, II, 12.

67. *virgineis* : i.e. of the Danaids, who as punishment for the killing of their husbands were condemned to fill a bottomless cask with water

carried in their urns. **repleverit**: the tense seems to indicate a successful performance of this impossible task.

69. solvet: with *de* is poetical and post-Augustan. In prose, *liberare* would be used. **Promethei**: fastened to a cliff in the Caucasus, where an eagle devoured his ever-growing liver.

71. quandocumque igitur: the same words are used in a similar connection in II. 13, 17. **reposcent**: in the sense of demanding as one's due. Cf. Lucr., II, 369: *quod natura reposcit*.

73. invidiosa: i.e. arousing the envy of others.

75. proxima busto: ancient tombs were generally situated on the roadside; cf. the Appian Way.

76. esseda: a luxurious travelling carriage used especially by women. Cf. Ovid. *Am.*, II, 16, 49. **Britanna**: poetical for *Britannica*.

77. mutae . . . favillae: cf. Tib., II, 6, 34 and Note.

78. Cf. Theocr., XXIII, 46: 'τοῦτον ἔρως ἐκτελεῖν.' **fatum**: for *fato*, cf. I, 14, 18.

II, 2.

'Her beauty has made me her slave again (1, 2). Juppiter, she were fit for thee! (3, 4). She is like Juno or Pallas Athene, like the goddesses and heroines of ancient story (5-14). May time work no change in her!' (5-16).

1. Liber: fancy-free. Cf. *vacuus*, e.g. in Hor., *C.*, I, 32, 1: *siquid vacui sub umbra lusinus*.

2. composita: made up, in the sense of *feigned*.

4. furta: the stolen sweets of love, a common use of the word in erotic poetry. Cf. Prop., II, 30, 28: *antiqui dulcia furta Iovis*; Cat., LXVIII, 136 and 140: *furta Iovis*; Verg., *G.*, IV, 346; Tib., I, 2, 34; Ovid., *M.*, I, 60; also Tib., IV, 5, 7 and Note.

5. fulva: *golden*. Propertius stands alone among the poets of his day in his praise of the *fulva coma* and his opposition to the *flava coma* (cf. Prop., II, 18B, 26: *turpis Romano Belgicus ore color*), or artificially colored 'golden' hair, which was the fashion of the time. This *flava coma* was possessed by Catullus's Berenice (Cat., LXVI, 62), by Vergil's Dido (*A.*, IV, 698), by Tibullus's Delia (Tib., I, 5, 44); and in Horace, Pyrrha (*C.*, I, 5, 3), Phyllis (*C.*, II, 4, 14), Chloe (*C.*, III, 9, 19), and Ganymedes (*C.*, IV, 4, 4) all have it.

longae . . . manus: long, tapering fingers were regarded as beautiful. Witness the statuaries, and Prop., III, 7, 60; Cat., XL, 2, where the unfortunate woman who lacks all the essentials of beauty is said to be *nec longis digitis*.

6. incedit vel Iove digna soror: cf. Verg., *A.*, I, 46: *ast ego quae divum incedo regina Iovisque | et soror et coniunx*.

7. **Munychias . . . ad aras**: in the month of Munichion (April) Athene was worshipped at the Peiraeus under the appellation of *Μουνυχία*. Cf. Preller Robert, *Griech. Myth.*, I, p. 312, 2.

8. **Gorgonis anguiferae**: the *aegis*, with its fringe of snakes and the Gorgoneion in the centre.

9. **Ischomache**: the bride of Peirithous, elsewhere called Hippodamia. At their wedding the famous quarrel of the Centaurs and the Lapithae arose.

11. **Boebeidos**: a lake in Thessaly near Pherae.

12. **Brimo**: a goddess akin to Hecate or Persephone, worshipped at Pherae.

13. **divae**: Hera, Athene, and Aphrodite, the three goddesses concerned in the famous judgment of Paris. **pastor**: Paris.

14. **tunicas ponere**: a decadent Alexandrian addition to the older purer myth.

16. **Cumaeae . . . vatis**: the Sibyl.

II. 3.

'I have failed because I have tried the impossible—to cease to love thee (1-8). It is not thy beauty alone (9-16), but thy grace in dance and song and verse that makes me thine (17-22). For thou art more than human, a daughter of the gods, a second Helen, for whom, as of yore, the world will go to war (23-40), a fortune even to him who paints thee' (41-44).

2. **haesisti**: *you are stuck, caught*; a thoroughly colloquial use, frequent in Plautus and Terence. **cecidit spiritus**: *pride has had a fall*.

4. **turpis**: *to my shame*.

5, 6. Cf. Verg., *B.*, I, 59, 60: *ante leves ergo pascentur in aequore cerri, et freta destituent nudos in litore pisces*. **si**: is seldom used to introduce an Indirect Question except after verbs of Trial. See G. 460, B.

6. **nec solitus**: = *et non solitus* = *et insolitus*. Cf. II, 28B, 52: *nec proba* = *et non proba* = *et improba*.

7. **studiis**: Dative after *vigilare*; a rare use.

10. **Maeotica nix**: snow from the sea of Azov.

13. **comae per . . . colla fluentes**: the fashionable (*de more*) way of wearing the hair: cf. IV, 6, 31, the coiffure of the Apollo Citharoedus, and *Am.*, III, 9, 11, that of Cupid.

14. **sidera nostra**: cf. Ovid, *Am.*, II, 6, 41: *perque oculos, sidera nostra tuos*. **faces**: cf. Tib., IV, 2, 5.

15. **siquā**: *se, vidē*: *in any fashion*. Others take *siquā puella* together: *nor she nor any other*. **Arabio**: cf. Note on I, 14, 19.

17. *posito* . . . *Iaccho*: *when the wine has been served*; cf. Ovid, *A. A.*, III, 349: *posito . . . iaccho*; and Pers., I, 53. *Iacchus* (*Ἰακχος*), an appellation of *Bacchus*, is used by metonymy for wine: cf. I, 3, 9: *multo Baccho*, and Verg., *B.*, VI, 15: *hesterno Iaccho*.

18. *Ariadna*: her cult, both in her relation to Theseus and to Dionysus, was always connected with dancing.

19. *Aeolio*: with its associations of Sappho.

20. *par*: is best taken as Nominative, though it may possibly be Accusative after *ludere*, i.e. *ludere parem ludum*. *Aganippeae*: *Aganippe* was a spring on Mount Helicon in Boeotia, the home of the Muses.

ludere: Explanatory Infinitive with *docta*.

21. *Corinnae*: a poetess of Tanagra in Boeotia, fifth century B.C. Ovid chose her name as a pseudonym for his mistress.

22. *quae quivis*: sc. *suis aequa putat*.

24. *sternuit*: sneezing was regarded as a good omen. Cf. Theocr., VII, 96: *Συγχιδᾷ μὲν ἔρωτες ἐπέπταρον*; Cat., XLV, 9: *Amor sinistra ut ante dextra sternuit approbationem*; and the story in Xen., *Anab.*, III, 9.

30. *Romana*: emphatic. It had often fallen to the lot of Greek maidens.

34. *hac*: *on her account*, rather than on account of Helen.

35. *Pergama*: cf. Note on II, I, 21.

37, 38. Cf. Ovid, *A. A.*, III, 253: *Hicem quon non stulte, Menelae, respicis*, † *tu quoque, non stulte, Troice captar, habes*.

38. *lentus*: *stubborn*.

40. *Priamo*: the opposition to the war on the part of Priam's party is mentioned *II.*, III, 156.

41. *tabulas . . . vetustas*: *the works of the old masters*. Such a painter as *Apelles* would be an 'old master' to Propertius.

42. *exemplo*: *for a model*.

43. Ovid's praise of *Gallus* (*Am.*, I, 15, 29) is possibly a recollection of this passage, *Gallus et Hesperis et Gallus notus Eois*.

II, 5.

The poet, driven to desperation, determines to leave *Cynthia* and love another (1-8). He encourages himself to do it at once, for it is now or never (9-16). But instead he turns again to *Cynthia*, and attempts to bring her back to faithfulness by threats of showing her up to the world in his poetry (17-30).

1. *te ferri*: *you are the talk of*, etc.

2. *nequitia*: *faithlessness, inconstancy*.

3. *sperare*: *to expect*, used in a colorless sense. Cf. Verg., *A.*, IV, 419:

hunc ego si potui sperare dolorem. **poenas**: the punishment is indicated in ll. 27 and 28.

8. **vellicet**: *taunt*. 'This metaphorical use of the word is colloquial.

11. **Carpathiae ... undae**: the southern part of the Aegean sea.

12. **nubes vertitur atra Noto**: cf. Ovid, *Her.*, III, 58: *nubiferis...notis*.

16. **si patiare**: see G. 601.

17. **Iunonis**: patron-goddess of the union of man and woman, whether in wedlock or outside of it.

18. **parce ... nocere**: *parcere* with the Infinitive is not found in classical prose.

21-24. With this passage cf. Tib., I, 10, 59-63.

21, 22. **scindam ... fregerit**: observe the accuracy of the tenses.

26. **hederae**: the symbol of the poet. Cf. Hor., *C.*, II, 29: *doctarum hederæ præmia frontium*, and Verg., *B.*, VII, 25: *pastores, hederæ crescentem ornate poetam*.

27. **tua ... aetas**: *you, as long as you live*.

28. **forma potens**: cf. III, 20, 7: *est tibi forma potens*.

30. **pallori**: is an extension of the use of the Dative For Which.

II, 6.

'No lover ever had so many rivals (1-6). My jealousy is forever being aroused (7-14). The quarrels of love have always been a bane to the world (15-22). Blessed were the good old days (23, 24). But now morals and religion are alike decayed (25-36). Guards avail nothing when one wills to sin (37-40)—yet, Cynthia, I shall always be true to you' (41, 42).

1-6. Cynthia's popularity is compared to that of three historic characters.

1. **Ephyrae Laidos**: Lais of Corinth (Corinth = *Ἐφύρη* in Homer, *Il.*, VI, 152 and 210), among whose lovers were Diogenes and Aristippus.

3. **Menandreae ... Thaidos**: Thais of Athens, beloved by Alexander. She is called *Menandrea*, because a famous comedy of Menander was named after her.

4. **Erichthonius**: *Athenian*. Erichthonius was the autochthonous hero of Athens.

5. **deletas ... Thebas**: Phryne offered to rebuild Thebes, which had been destroyed by Alexander. Cf. Athen., XIII, 591b.

6. **Phryne**: beloved by the orator Hypercides, and probably also by the sculptor Praxiteles. **viris**: Ablative. The preposition is omitted because they are thought of as means rather than as agents.

8. **oscula ... iure ferant**: the right of giving and receiving kisses among relatives (*ius osculi*) was carefully defined by Roman law. Polybius, VI,

2, 7, gives the limits : (τὴν γυναῖκα) φιλεῖν δεῖ τοὺς συγγενεῖς, τοὺς ἐαυτῆς καὶ τοὺς τοῦ ἀνδρὸς ἕως ἐξανεψίων.

10. *voce* : here used as equivalent to *articulate* speech ; *sine voce* = *infans*.

12. *me soror* : sc. *laedit*. *cum quae* = *si quae*.

16. *Troiana . . . funera* : cf. I, 22, 4 : *Italiae . . . funera*.

17, 18. Cf. Note on II, 2, 9.

17. *aspera* : with *pocula*.

18. *in adversum* : *full in the face*.

20. *duro . . . lacte* : cf. IV, 4, 53 : *inhumanæ dura papilla lupæ*.

21. *rapere . . . Sabinas* : the rape of the Sabine women. Cf. Liv., I, 9.

23. *Admeti coniunx* : Alcestis, who offered her life for her husband. *lectus Ulixis* : i.e. Penelope, often mentioned by Propertius as a typical example of chastity. Cf. II, 9, 3 ; III, 12, 28 ; III, 13, 34 ; IV, 5, 7.

25. *templa Pudicitiae* : of temples of Pudicitia we hear nothing apart from this reference, but there was an altar in the *Vicus Longus*. Cf. Liv., X, 23, 6, and Iuv., VI, 308.

27. *obscaenas* : *voluptuous*. *prima* : on the εἰρήματα, cf. Note on Tib., I, 10, 1.

29. *illa* : sc. *manus*.

30. *nequitiae* : *dalliance*.

35, 36. The dilapidated condition of the temples at Rome at the beginning of Augustus's reign may be seen in the fact that Augustus restored eighty-two of them. Cf. *Mon. Ancy.*, IV, 17. For this, Livy (IV, 20, 7) calls him *templorum omnium conditor aut restitutor*.

39, 40. Cf. Seneca *de Matrimonio* (Sen., *Op.*, III, p. 429, Haase) : *quid prodest enim diligens custodia cum uxor serrari inprudica non possit, pudica non debeat ? . . . illa vere pudica dicenda est, cuicum licuit, peccare noluit*.

41. *uxor* : possibly a reference to the marriage regulation of Augustus,

II, 10.

'It is time to rise to higher themes (1-12), to sing of Caesar's victories (13-18). May the fates let me live to accomplish that : but meantime, with my songs of love let me pay him what honor I can' (19-26).

A reply to a request for an epic. The poet apparently accedes, but only in the end to postpone the task for the present and to continue with his love-poetry.

1. *Helicon* : a mountain in Boeotia, the proverbial home of the Muses.

2. *campum . . . dare* : *dare frena*. *Haemonio* : *Thessalian*. Thessaly was famed for its horses.

3. *fortes...ad proelia*: this pregnant use of *ad* is found again in IV, 2, 29: *sobrius ad lites*.

4. *dicere*: to tell of, poetical. *ducis*: Augustus.

6. *voluisse*: cf. Ovid, *P.*, III, 4, 79: *ut desint vires, tamen est laudanda voluptas*.

7. *tumultus*: used in a general sense, synonymous with *bella* (cf. II, 1, 39). There is no special reference to its technical meaning of a rising in Gaul or Italy (cf. Cic., *Phil.*, VIII, 1, 2).

8. *quando*: as though it were *quandoquidem*.

9. *subducto...vultu*: with lifted brows.

12. *magni...oris*: a phrase descriptive of exalted expression. Cf. Verg., *G.*, III, 294: *magno nunc ore sonandum*; Hor., *S.*, I, 4, 44: *os magna sonaturum*; Hor., *A. P.*, 323: *os rotundum*; Hor., *C.*, IV, 2, 6: *profundo Pindarus ore*.

13. *equitem*: Collective Singular.

14. *Crassos*: M. Crassus and his son Publius, who were defeated by the Parthians at Carrhae in B.C. 53. This defeat, with the humiliating loss of the Roman standards, forms the dramatic background for the literature of the Augustan age until B.C. 20, when Augustus succeeded in regaining them.

15. *India*: Augustus's relations to India seem to have been confined to the reception of an embassy from there in B.C. 26.

16. *intactae...Arabiae*: a reference to the proposed expedition of Aelius Gallus, which resulted most disastrously, in B.C. 25-24. For the quantity of the first *a* in *Arabia*, cf. Note on I, 14, 19.

17. *extremis...oris*: by virtue of its distance. *tellus*: Britain. The expedition of Augustus, undertaken in the summer of B.C. 27, got only as far as Gaul. Hence the *post modo* of l. 18. The poem was written after the summer of B.C. 27, when the expedition against Britain failed, and before B.C. 25, when the Arabian expedition met with disaster. This agrees with the other chronological reference in the book. Cf. II, 34, 91 and Note.

23. *conscendere*: Explanatory Infinitive with *incipes*.

25. *Ascraeos*: Asera, a village in Boeotia, was the birthplace of Hesiod.

26. *Permessi*: a small stream near Asera. He seems to contrast the lofty epic of Hesiod, who drank at the source (*Ganges*), with his own humble love poetry, whose inspiration was derived from the little brook of Permessus. Cf., however, M. Rothstein in *Hermes*, XXIV, 21 ff., and E. Maass in *Hermes*, XXXI, 379 ff.

II, 11.

A broken bit, which one of the manuscripts and some of the editors have without good reason joined to the preceding poem.

2. *sterili semina ponit humo* : proverbial for a fruitless task. Cf. Sen., *de Benefic.*, I, 1, 2 : *semina in solum effectum et sterile non spargimus* ; Ovid, *II.*, v, 115 : *quid arenæ semina mundus* ; and in Greek : πέτρας σπείρειν, and Theogn., 106 : σπείρειν πόντον ἄλως πολίης.

3. *munera* : they are referred to in II, 3, 25, and enumerated at length in I, 2, 27 ff.

6. *docta puella* : cf. II, 13, 11, and the Note on Tib., iv, 6, 2.

II, 12.

'He was a clever painter who conceived of Love as a boy (1-4), and gave him wings (5-8), and armed him with arrows (9-12). The Love that I know is a boy, too, and has arrows, but he must have lost his wings (13, 14) : for he never flies away, but abides, to my destruction (15-20). But who will sing of him when I am gone ? ' (21-24).

The three attributes of Amor here described recur often in Greek poetry. Cf. Anth. Pal., v, 177 : ἔστι δ' ὁ παῖς . . . περὶ οὐκ ἔστι φαρμακός. Quintilian (*Inst. Orat.*, II, 4, 26) gives as a theme for a school-composition : *quid ita crederetur Cupido puer atque voluer et sagittis ac face armatus*.

1. *Quicumque* : the εὐετής; cf. Note on Tib., I, 10, 1. *puerum* : emphatic, the first of the three attributes.

3. *sine sensu* : Theocr., x, 19, calls Ἔρως ἀφρόντιστος.

4. *levibus curis* : trifling affairs, i.e. love-affairs.

5. *non frustra* : not without good reason. The same verse-ending occurs in Verg., *A.*, xii, 848 : *ventosæque addidit alas*.

6. *humano corde* : Love is like a bird in a cage. Others explain the phrase as an Ablative of Quality with *deum*.

8. *nostra* : favorable.

10. *Gnosia* : *Cretan*. Κνωσός, situated near the coast, about the middle of the north side of Crete, was the ancient capital. *utroque* : the quiver was carried on the back, suspended from both shoulders.

11. *tuti* : predicate in meaning—*thinking ourselves safe*.

12. *sannus* : cf. II, I, 57, 58.

17. *siccis* : Theocr., II, 55, describes Love as a leech sucking at the heart's blood. *medullis* : cf. Mosch., II, 17 : (Ἔρως) ἐπὶ σπλάγχχνους δὲ κάθηται.

18-20. *tela tua umbra mea* : observe the position.

20. *tenuis . . . umbra* : a feature of the conventional make-up of the love-poet. Cf. I, 5, 21 : *nec iam pullorem totiens mirabere nostrum aut cur sim toto corpore nullus ego* ; II, 22, 21 : *sed tibi si exiles videor tenuatus in artus*. *vapulat* : a word rarely used in serious poetry.

23. *digitos . . . lumina* : Cynthia's hands are praised in II, 2, 5, and her eyes in I, 1, and II, 3, 14.

II, 13.

'Love has transfixed me with his arrows and bidden me write (1-4). Yet my writing is only to please Cynthia (5-8). Therefore Cynthia's praise is all that I seek' (9-16).

1. *Achaemeniis* : *Persian*. Achaemenes was the founder of the famous line of Persian kings, the Achaemenidae. *Susa* : an important city of Persia. The whole line may be a faint reference to the troubles with the Parthians, which were threatening at this date.

3. *graciles* : possibly a reference to the *genus gracile* or *molle*, i.e. love-poetry, as contrasted with the *genus forte* or *durum*, epic-poetry. Cf. Quintil., XII, 10, 36 : *non possumus esse tam graciles, simul fortiores*.

4. *Ascræum* : cf. Note on II, 10, 25. *habitare* : transitive. In classical prose the transitive use is confined to the passive.

5, 6. The effect of Orpheus's music on trees and wild beasts is repeatedly referred to. Cf. Verg., *G.*, IV, 510 : *mulcentem tigris et agentem carmine quereus* ; Hor., *C.*, III, 11, 13 : *tu potes tigris comitesque silvas ducere* ; Hor., *A. P.*, 392 ff. ; Prop., III, 2, 1.

5. *Pieriae* : of the two regions of this name known to the ancient world, one in Thessaly near Mount Olympus and one less well known in Thrace near Amphipolis, the latter is probably meant, because the Orpheus legend was localized in Thrace rather than in Thessaly.

6. *Ismaria* : Mount Ismarus, in Thrace, west of the mouth of the Hebrus.

8. *Inachio . . . Lino* : another famous mythical musician, Linos of Argos. (Inachus was a legendary king of Argos, the eponymous hero of the river Inachus.)

9. *honestae* : *handsome, comely* : cf. Ter., *And.* 122 : *erat forma praeter ceteras honesta*.

11. *doctae . . . puellae* : cf. II, 11, 6 ; and Note on Tib., IV, 6, 2. *legisse* : cf. Note on Tib., I, 1, 29.

12. *auribus . . . puris* : cf. Hor., *Ep.*, I, 1, 7 : *purgatam . . . aurem*.

13. *valeto* : *χαίρω* : cf. Theocr., XVI, 64.

14. *fabula* : *town-talk* : cf. II, 52, 26 : *semper formosis fabula poena fuit*.

II, 13B.

An altogether independent elegy. The poet gives directions for his funeral (17-32) and for his tomb (33-38), and asks Cynthia to be true to him after his death (39-42). In his despondency he wishes he had died long ago (43-50). But he hopes, when he is gone, she will sometimes weep for him (51-58).

17. *Quandocumque igitur*: cf. II, I, 71. *igitur* is used like *ergo*.

18. *funeris acta mei*: *the dispositions for my funeral*. *acta* or *mandata* was a technical phrase: cf. Cic., *Phil.*, II, passim: *acta Caesaris*; Suet., *Aug.*, 101: *mandata de funere suo*. For *acta*, properly used after a man was dead, we should naturally expect *agenda* here, as spoken by the living.

19. *longa . . . imagine* = *longa imaginem scire*. The wax masks of the forefathers formed a regular part of the funeral procession (*pompa*) of those whose ancestors had held a curule office, and thus obtained for the family the *ius imaginum*.

21. *lectus*: sc. *funeris*, the bier.

22. *Attalico . . . toro*: a coach-covering with gold embroidery, the invention of which was attributed to the court of Attalus of Pergamon. Cf. III, 18, 19: *Attalicas . . . vestes*, and II, 32, 19: *auleis . . . Attalicis*. *mors mea*: *my dead body*; cf. e.g. Cic., *Mil.*, 86: *mortem eius lacerari*. It may, however, mean, in Propertian style, *I, when I am dead*. Cf. *nostrae vitae*, I, 2, 31.

24. A very tautological line: *plebeius* = *parvus*, *funus* = *exequiæ*. Cf. I, 16, 24: *frigidaque ego me dolet aura gelu*.

25. *tres . . . libelli*: these words have been wrongly used as an argument in favor of the five-book division of Propertius: cf. *Introduct.*, Note on 28. But *libelli* need not necessarily refer to the poet's own productions: they may be merely books from his library, which he wishes to have burned with his body. Even if they are his own writings, 'three' is a purely conventional number, meaning 'a few.'

27. *lacerata*: used in a reflexive sense.

28. *vocare*: cf. Note on I, 17, 23.

30. *Syrio*: i.e. imported into Rome by way of the Syrian town of Antioch. Cf. Tib., I, 3, 7. *onyx*: a vase for perfume, made of alabaster. Cf. Plin., *N. H.*, XXXVI, 69: *lapidem alabastritem quem vacant et ad vasa unguentaria quoniam optime servare incarrupta dicuntur*.

32. *Manes*: equivalent here and in I, 37 to *cineres*. Cf. Verg., *A.*, IV, 34 and 427.

33. *laurus*: sacred to Apollo, and so symbolic of a poet.

34. *umbra*: in explanatory opposition to *quae*.

35, 36. Cf. the epitaph in Theocr., xxiii, 46: *γράφον καὶ τόδε γράμμα τὸ σοῖς τοίχοις χαράξω· τοῦτον Ἔρως ἔκτεινεν.*

35. *pulvis*: cf. note on I, 22, 6.

38. *Phthii busta . . . viri*: at the tomb of Achilles (*cfr Phthius*, because he was born at Phthia in Thessaly) his son Neoptolemus sacrificed Priam's daughter Polyxena. Cf. Ovid, *M.*, xiii, 448 ff.

40. *lapides . . . memores*: the monument that keeps the memory of him alive.

41. *sis . . . aspernata*: the Perfect is very unusual; *go so far as to spurn*.

42. *ad verum . . . sapit*: *has some inkling of truth*, lit. *is conscious in the direction towards truth—when it comes to truth*.

43. *ponere* = *deponere*.

46. *tria saecula*: cf. Hom., *Il.*, I, 250 ff.: *τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων ἐφθιάθ'* . . . *μετὰ δὲ τριτάτοιςιν ἀνασσειν*.

48. *Gallicus* = *Phrygius* = *Troicus*. *Gallus* was the name of a river in Phrygia. Cf. *Galli*, the priests of the Phrygian Cybele.

49. *Antilochi*: Nestor's son, slain by Memnon. (*Odys.*, iv, 188. According to Ovid, *Her.*, I, 15, Hector was his slayer.) Horace (*C.*, II, 9, 13 ff.) speaks of Nestor's grief: *at non ter aereo functus amabilem ploravit omnis Antilochum senex annos*.

50. *diceret*: this Imperfect (coupled with the *vidisset* of the preceding line) may best be accounted for by considering it as opposed to a Universal Present, as the words were everlasting in literature.

52. *praeteritos*: *οἰχομένους*.

53. *niveum . . . Adonem*: cf. Bion, *Epit. Ad.*, I, 10: *χιονέας . . . σαρκός*; II, 24, 25: *μαζοὶ χιόνεοι*.

54. *Idalio vertice*: a mountain in Cyprus.

56. *effusa . . . coma*: cf. Bion, l. c., I, 17: *ἀ δ' Ἀφροδίτα λυσαμένα πλοκαμίδας*.

57. *mutos . . . Manes*: cf. II, I, 57 and Note.

II, 19.

To Cynthia, who has gone to the country.

'I am sorry you have gone, Cynthia; but I am glad it is to the quiet of the country, where there is nothing to tempt you to err (1-16). I, too, will away to the country for a little hunting (17-26). I hope to be with you shortly; meantime I am thinking of you' (27-32).

There is a flavor of Tibullus about this poem. The praises of the country belong properly to him.

2. *sine me*: emphatic: *seeing that I am not there to look after you*.

5, 6. *nulla neque . . . nec*: for the more usual *nulla . . . aut . . . aut*.

7. *spectabis*: they are to be her *spectacula*.

9. *ludi*: especially recommended to the lover's attention by Ovid, *A. A.*, I, 133: *theatra nunc quoque formosis insidiosa manent*.

10. *fana*: for temples as places of rendezvous, cf. Ovid, *A. A.*, I, 67; III, 387; and Iuv., IX, 22. This abuse is frequently mentioned in patristic literature.

11. *tauros spectabis arantes*: a country substitute for the city *ludi*.

13. *sacello*: the wayside shrine takes the place of the *fana* of the city.

16. *externo*: the simple peasants do not matter, but beware of city people.

17. *Dianae*: as patroness of the chase.

19. *reddere pinu cornua*: it was customary to dedicate to Diana some part of the spoil, generally the antlers of a stag, by attaching them to a tree. Cf. Schol. to Aristoph., *Plut.*, 944; and Verg., *B.*, VII, 29: *sartosi caput hoc apri tibi, Delia!* (= Diana).

21. *vastos . . . leones*: cf. Manil., V, 702: *vastos leones*.

24. *calamo*: *aucupatorio*, a lime-twigg for snaring birds.

25. *Clitumnus*: a branch of the Tiber in Umbria, near Propertius's birthplace. *luco*: the river banks were lined with trees. Cf. Pliny's memorable description of it (*Ep.*, VIII, 8, 4): *ripae fraxino multa, multa populo vestiuntur quas perspicuus annis velut mersas viridi imagine adnumerat* (repeats in every detail).

28. *Luciferis*: days. Cf. Tib., I, 3, 94.

31. *adsidua . . . lingua*: possibly a reference to the superstition of repeating the name of a person as a means of keeping control over him in his absence. *tua nomina*: thy full name.

II, 27.

'Other men, knowing not how or when they shall die, are always fearful of death (1-10); but the lover's future is fixed, for his life and his death are in the hands of her whom he loves' (11-16).

1. *vos*: contrasted with *amans*, l. 11.

funeris: death.

3. *caelo . . . sereno*: under the clear sky.

Phoenicum inventa: astrology, the discovery of which is here ascribed to the Phoenicians (cf. also Strabo, XVI, 2, 24; Plin., *N. H.*, V, 67), is more often attributed to the Chaldeans or the Egyptians.

5. *Parthos . . . Britannos*: Rome's chief enemies, often mentioned together in Horace, e.g. *C.*, I, 21, 15: *Persas atque Britannos*; *C.*, III, 5, 2: *adiectis Britannis imperio, gravibusque Persis*; *C.*, IV, 14, 42.

7. *tumultum*: cf. Note on II, 10, 7.

8. *dubias*: because the action is uncertain. Mars is himself called *dubius* in Verg., *G.*, II, 283.

9. *flammam . . . ruinas*: sc. *timetis*. The same two causes of fear in Cat., XXIII, 8: *nilhil timetis, non incendia, non graves ruinas*.

10. *pocula nigra*: poisons. Cf. Verg., *A.*, IV, 514: *nigri veneni*; *G.*, II, 130: *atra venena*.

13. *arundine*: this growth of rushes and sedge was a fixed element in the ancient concept of the banks of the Styx and the Cocytus. Cf. Verg., *G.*, IV, 478: *deformis arundo Cocyti*; and Paus., X, 28, 1 (in his description of Polygnotus's painting of the Nekyia, at Delphi): ὕδωρ εἶναι ποταμὸς ἔοικε, δῆλα ὡς ὁ Ἀχέρων, καλαμοὶ τε ἐν αὐτῷ πεφυκότες. **remex**: i.e. the lover.

14. *infernae . . . ratis*: Charon's skiff.

16. *nulla lege*: cf. Cat., III, 12: *illuc unde negant redire quemquam*; and Theocr., XVII, 120: *θεν πάλιν οὐκέτι νόστος*.

II, 28.

'Juppiter, have mercy upon her in her illness! (1-4). Her pride and vainglory have brought it to her (5-14). May peace come to her as it did to the suffering heroines of old! (15-24). But even in death she would have her reward (25-30). Yet there is still hope, if Juppiter help' (31-34). The first of a cycle of three poems (XXVIII, XXVIIIb, XXVIIIc), recounting Cynthia's illness, its aggravation, and her recovery. For other examples of such a group of poems, cf. the introduction to I, 8b.

1. *adfectae*: sc. *morbo*.

2. Imitated by Ovid, *Am.*, II, 11, 35: *vestrum crimen erit talis iactura puellae*.

4. *sicco . . . Cane*: cf. Tib., I, 4, 6: *aestivi tempora sicca canis*.

8. *ventus et unda*: cf. Cat., LXX, 4: *in vento et rapida scribere oportet aqua*, and Note on Prop., I, 8, 12.

9. *per aequae*: *uniformly, without distinction*.

11. *Iunonis . . . Pelasgae*: Ἥρα Πελαγίς, but the epithet is merely ornamental, and is used without particular force.

12. *oculos*: the γλαυκῶπις Ἀθήνη. **bonos**: *beautiful, good-looking*.

13. *nostis*: the Infinitive after *noscere* is noticeable.

17. *Io*: cf. Note on I, 3, 20.

18. *bibit*: poetical for *drinks by*. Cf. Verg., *B.*, I, 63: *aut Ararim Parthus bibet, aut Germania Tigrim*.

19. *Ino*: daughter of Cadmus, who sprang from a cliff into the sea. As a sea goddess she was called Leucothea (here and in II, 26, 10, Leucothoe).

21. Andromede: daughter of Cepheus and Cassiopeia, who was exposed to be devoured by a sea-monster, but rescued by Perseus. Cf. Ovid, *M.*, iv, 662 ff.

23. Callisto: daughter of the Arcadian king Lycaon, a follower of Artemis, who was turned by Juno into a bear, and at her death translated to the heavens as the constellation of Ursa Maior.

25. quietem: the peace of death. Cf. Verg., *A.*, x, 745 ff.: *olli dura quies oculos et ferreus urget somnus*.

27-30. With this scene, where Cynthia is conversing with the heroines of the lower world, cf. i, 19, 13, where Propertius pictures himself as associating with them.

27. Semele: daughter of Cadmus, beloved of Zeus, mother by him of Dionysus. **periculo**: cf. ii, 15 and 46.

28. malo: she was destroyed by the lightning of Zeus; cf. Ovid, *M.*, iii, 253 ff.

29. Maeonias: Lydian, i.e. Homeric. **inter**: the last syllable is lengthened here in the thesis. Cf. i, 23: *petiit*; iv, i, 17: *fuit*.

33. coniunx: Vocative—Juppiter.

II, 28B.

'The omens are all unfavorable (35-38). If she dies, may I die with her? Have pity, Juppiter, upon us both (39-42). And we shall both reward thee, I with my verse, she with her worship' (43-46).

35. rhombi: the *rhombus*, or *turbo*, was a magic wheel which was spun to the accompaniment of incantations. Cf. Prop., iii, 6, 26: *staminea rhombi . . . rota*; Theocr., ii, 30: *χῶς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος ἐξ Ἀφροδίτας*.

36. iacet laurus: the laurel went out without being thoroughly consumed. See Note on Tib., ii, 5, 83.

37. negat: with the Infinitive, in the sense of *refuse*, is very rare; cf. Sen., *Troad.*, 903. **descendere**: see Note on i, i, 19.

38. nigra . . . avis: the *bubo*, a bird of ill omen. Cf. Ovid, *M.*, v, 549: *bubo . . . dirum mortalibus omen*; Verg., *A.*, iv, 462: *ferali carmine bubo*; Plin., *N. H.*, x, 34: *bubo funebris et maxime abominatus . . . visus dirum ostentum est*.

39. nostros . . . amores = *nos amantes*.

40. caerulea: (for *caerulea*) the traditional color of Charon's skiff. Cf. Verg., *A.*, vi, 410: *caeruleam . . . puppim*; Theocr., xvii, 48: *νῆα κυανέαν*.

41. unius: but cf. *unius*, ii, 13, 36. **miserere duorum**: cf. Ovid, *Am.*, ii, 13, 15: *in una parce duobus*; Tib., iv, 4, 19.

43. damno: here (and in Verg., *B.*, v, 80) construed with the Ablative, more commonly with the Genitive. See G. 378.

45, 46. A similar situation in Tib., I, 3, 27 ff.

45. *operata*: *worshipping*. See Note on Tib., II, I, 9.

II, 28c.

A poem on Cynthia's recovery.

'May Persephone and Pluto continue merciful (47, 48), for there are already fair maidens enough in Hades (49-58). But do you, Cynthia, remember to give thanks and to pay your vows' (59-63).

47. *nec*: Propertian for *et ne*.

48. *coniunx*: Pluto.'

49. Cf. Shakespeare, 'Venus and Adonis,' l. 1076: *What face remains alive that's worth the viewing*. *formosarum*: the polysyllabic verse-ending is avoided by Propertius except here and in proper names, and three times with the word *heroinae* (I, 13, 31; I, 19, 13; II, 2, 9).

51. *Iope*: more commonly called Cassiope or Cassiopeia; the mother of Andromeda. Her pride in her beauty aroused the anger of the Nereids. *Tyro*: beloved of Poseidon in the shape of the river god Enipeus.

52. *Europe*: carried off by Jupiter in the form of a bull. *nec proba* = *et non proba* = *et improba*. See Note on II, 3, 6. *Pasiphae*: wife of Minos, mother of the Minotaurus.

54. *Phoebe*: Apollo built the walls of Troy.

55. *in numero*: of any account. Cf. ἐν ἀριθμῷ. The opposite is *extra numerum*: of no account. Cf. Plaut., *Men.*, 182.

57. *aeternum*: see Note on Tib., II, 5, 64.

58. *longius aut propius*: cf. Ovid, *M.*, x, 33: *serius aut citius sedem properamus ad unam*.

59. *dimissa*: in prose *dimitto* takes *ex* or *a*.

61. *divae nunc, ante iuvencae*: Isis. Cf. II, 28, 17.

62. *decem*: seemingly the prescribed number in the cult of Isis. Cf. II, 33, 1: *tristia iam redeunt iterum sollemnia nobis*. | *Cynthia iam noctes est operata decem*.

II, 31.

A description of the portico and the courtyard of the temple of Apollo on the Palatine. The temple itself was dedicated by Augustus on October 9, B.C. 28 (cf. Dio Cass., LIII, 1; Mon. Ancyran., IV, 1; CIL², I, pp. 245, 249). This poem, which was probably written considerably later, seems to have been inspired by the opening up of the portico and courtyard around the temple, which may have occurred in B.C. 27, or in the beginning of B.C. 26.

1. *Quaeris*: see Note on I, 22, 2. *tibi*: an Ethical Dative, not a Dative of Motion Whither.

2. *aperta fuit*: see G. 250, R. I.

3. *Poenis . . . columnis*: columns of Numidian marble (*giallo antico*).

4. *femina turba*: the fifty daughters of Danaus. Observe *femina* for *feminea*.

5, 6. The statue here described stood probably in the centre of the courtyard, before the entrance to the temple proper.

7. *steterant*: Imperfect in force: *had taken their stand*, i.e. *were standing*.

Myronis: Myron, a Boeotian sculptor of the fifth century, was famous for his statues of animals.

8. *artifices*: passive (with *boves*), unless Ramsay's *artificis* (Genitive) be read.

vivida signa: cf. III, 9, 9: *animosa signa*; Verg., *G.*, III, 34: *spirantia signa*.

9. *claro . . . marmore*: in prose the Ablative of Material requires *ex*. The temple was built of white marble from Carrara, the ancient *Luna*. Cf. Serv. on Verg., *A.*, VIII, 720. Its dazzling whiteness is often referred to; cf. Verg., *A.*, VIII, 720: *nives candentis limine Phoebi*; Ovid, *Tr.*, III, 1, 60: *ad intonsi candida templa dei*.

10. *Ortygia*: 'Ορτυγία = Delos. See Note on III, 22, 15.

11. *supra fastigia*: upon the roof as an acroterium.

12. *Libyci . . . dentis*: ivory.

13. *Gallos*: Delphi was invaded by the Gauls under Brennus in B.C. 279. Their rout by Apollo is described by Pausanias, I, 4, 4, and X, 23.

14. *Tantalidos*: for *Tantalidis*, Gen. of *Tantalis*. Niobe, daughter of Tantalus, who by her excessive pride in her offspring aroused the jealousy of Leto. Her children were slain by Apollo and Artemis.

15, 16. The group on the pediment of the temple. The temple of Apollo at Delphi had a similar pediment group. Cf. Paus., X, 19, 4.

15. *matrem*: Leto. *sororem*: Diana.

16. *carmina*: with *sonet*, by an extension of the Cognate Accusative.

II, 34.

'In matters of love, friends are not to be trusted (1-8). Even you, Lynceus, were nearly untrue to me there; but I forgive it, for you were not yourself (9-22). One thing it has shown me, that you, too, for all your wisdom, have fallen a prey to Love (23-26). What does your philosophy profit you now? (27-30). You had better let your epics go, and take to writing love-poetry (31-46). For, believe me, philosophy will not give you success here (47-54). Follow my example, leave epics to others (55-60). Such themes are for Vergil, who sings now of greater themes, having before sung of love and the country (61-80). His verse is always welcome, yet mine, too, will not be without grace (81-84). Varro, Catullus, Calvus, and Gallus have sung of love before me' (85-94).

1. *faciem... credit*: perhaps *allows to see*.
5. *ille deus*: Amor.
6. *bene*: used here as an adverb of Degree.
7. *hospes... hospitium*: cf. l. 20: *stulto... stulto*; Plaut., *Men.*, 452: *occupatos occupat*; Verg., *A.*, iv, 83: *absens absentem*; Hor., *S.*, ii, 6, 81: *veterem vetus*.
8. *Colchis*: Medea, so called from her birthplace.
9. *Lynceus*: otherwise unknown.
10. *cecidere manus*: cf. Verg., *A.*, vi, 32 (where Daedalus is trying to portray the fate of Icarus his son): *bis patriae cecidere manus*.
17. *lecto*: Ablative of Separation with *deprecor*.
18. *rivalem... Iovem*: cf. II, 3, 30, 31.
19. *umbras*: cf. Q. Cic., *de Petit. Cons.*, 9: *umbram suam metuit*.
23. *ruga*: the Singular is poetical.
25. *insanit*: *insanire* = *amare*, just as *μαλινεσθαι* = *ἐρᾶν*.
27. *Socraticis*: with reference to philosophy in general. Cf. Hor., *C.*, i, 29, 14: *Socraticam... domum*. *libris*: seems to be an Ablative of Source in the sense of *drawn from*.
28. *Cretei*: the Cretan Epimenides (*circa* B.C. 500), a half-mythical personage under whose name a collection of oracles, a Theogonia, and an epic on the Argonauts were known to the ancients.
31. *Meropem... Philetan*: on Philetas of Cos, cf. *Introd.*, 7. Merops was a legendary king of the island of Cos, whence its inhabitants were called *Meropes*.
32. *non inflati*: the same idea is expressed in the positive, II, i, 40: *angusto pectore Callimachus*. *somnia*: Callimachus's most famous work, the *Atthis*, was cast in the form of a dream.
33. *Acheloi*: the god of a river in Aetolia, who fought with Hercules for the possession of Deianeira, daughter of Oineus. Perhaps Lynceus had written a 'Heracleis.'
- 34, 36. *fluxerit... errat*: a similar shift from the Subjunctive to the Indicative is found in III, 5, 26 seq., where see Note.
35. *Maeandria... unda*: the Maeander, a river of Asia Minor near Miletus, famed for its wandering course, hence *fallax*. Cf. Seneca's description of it (*Here. Fur.*, 683): *qualis incertis vagus | Maeander undis ludit et cedit sibi | instatque dubius litus an fontem petat*.
37. *Adrasti... Arion*: Adrastus, one of the 'Seven against Thebes,' while on his way thither founded the Nemean games in the valley of that name, in honor of Archemorus, the infant son of Lyncus, who had just been killed by a serpent. At the games he was victor with his famous steed Arion, sprung from Poseidon. *vocalis*: endowed with

articulate speech. Cf. II, 6, 10. In Statius (*Theb.*, XI, 442) the horse prophesies to Adrastus the outcome of the attack.

39. *Amphiareae . . . quadrigae*: in the repulse at Thebes, the seer Amphiaraus, riding in his chariot, was swallowed up by the earth.

40. *Capanei*: the first to set a ladder against the wall of the town; struck down by the thunderbolt of Juppiter.

42. *molles*: see Note on I, 7, 19.

43. *angusto . . . torno*: the writing of poetry is often compared with fine work on a turning-lathe. Cf. Hor., *A. P.*, 441: *male tornatos versus*.

44. *dure poeta*: see Note on I, 7, 19.

45. *Antimacho*: see Introd., 5.

49. *per te*: *by yourself*, i.e. without my help.

51-54. With this enumeration of speculative problems may be compared the long list given in III, 5, 25-46.

53, 54. *si*: is twice used as an Indirect Interrogative.

53. *aliquid*: cf. Ovid, *Am.*, III, 9, 59: *si tamen et nobis aliquid nisi nomen et umbra | restat*.

54. *consulto*: the Epicureans denied all purpose and guidance in the striking of lightning. Propertius himself, in another place (II, 16, 52), affirms it: *nec sic de nihilo fulminis ira cadit*; as also Horace, *C.*, I, 34.

56. *nullus . . . triumphus*: similarly II, 24B, 37: *nec sanguine avito nobilis*. *antiquo Marte*: with *triumphus*.

59. *positum*: see Note on I, 3, 15.

60. *iactu*: with *certus*. *ad ossa*: cf. I, 9, 29: *qui non ante patet donec manus attigit ossa*.

61. *Actia*: Vergil's plan to write an epic on Augustus was never carried out.

63, 64. These two lines contain reminiscences of the opening lines of the Aeneid, which, while not yet published, was known in part to the inner circle to which Propertius seems to have belonged.

63. *suscitat*: see Note on II, I, 18.

66. *Iliade*: standing for both Iliad and Odyssey. As an actual fact, Aeneis, I-VI, may be likened to the Odyssey, and VII-XII to the Iliad. But it is a super-refinement to assert that the comparison with the Iliad is made because he is thinking of the last six books only.

67. *tu canis*: the phrase introduces an account of the Bucolies, just as below (l. 77) the same phrase introduces the Georgics. *Galaesi*: a small stream near Tarentum. Vergil was there on one occasion (cf. *G.*, IV, 125), and this, coupled with the fact that the region was celebrated for its sheep (cf. Hor., *C.*, II, 6, 10, and Varro, *R.R.*, II, 2, 18), may have induced Propertius to choose this place for his purely ideal pic-

ture of Vergil tending his flocks. It is folly to try and extract from this any proof that the *Bucolics* were actually composed there, or even that Propertius thought so.

68. *Thyrsin* . . . *Daphnin*: both occur in *Ecl.* vii. and *Daphnis* alone in *Ecl.* v: but the two names are probably chosen because they are in the first Idyll of Theocritus.

69. *decem* . . . *mala*: cf. Verg., *B.*, iii, 71: *aurea mala decem nisi, cras altera mittam*.

70. *haedus*: the lover's present. Cf. Tib., ii, 5, 38.

72. *Tityrus*: cf. *Ecl.* i.

73, 74. Almost a cento from Verg., *B.*, ii, 1 ff.: *formosum pastor Corydon ardebat Alexim, | delicias domini*.

76. *faciles* . . . *Hamadryadas*: cf. Verg., *B.*, iii, 9: *faciles* . . . *Nymphus*; and *B.*, x, 62.

ii. 176. 77. *Ascraei* . . . *poetae*: Hesiod, whose *Ἔργα καὶ Ἡμέραι* was, in a sense, the prototype of the *Georgics*.

78. *seges* . . . *uva*: of the four books of the *Georgics*, the first treated of agriculture and is referred to here in *seges*; the second, of viniculture, referred to in *uva*; the third and fourth, not specifically mentioned, dealt with arboriculture and apiculture respectively.

84. The reference is to Vergil's modest declaration, *B.*, ix, 35, 36: *nam neque adhuc Vario videor nec dicere Cinna | digna sed argutos inter strepere anser olores*. Yet Vergil (*anser*), even though writing lyric poetry, surpassed the epic poets Varius and Cinna (*olores*), so Propertius has hope.

85-92. With this list cf. that of Ovid, *Tr.*, ^{ix} 421-468. Tibullus is not mentioned, because he was still alive. For the various poets, cf. *Introd.*, 8.

88. *quis* = *quibus (scriptis)*.

91. *modo* . . . *mortuus*: in B.C. 27. See Note on II, 10, 17.

III, 1.

The poet invokes the aid of Callimachus and Philetas (1-6), states the triumphs he has already attained (7-14), and points out his peculiar mission and its ever-increasing reward (15-24). Just as Homer, who gave fame to Troy, ever afterward grew in fame himself (25-34), so shall it be with him (35-38). Meantime he will keep on writing (39, 40). For it is his power [11] (1-8) and his riches (9-16) and his hope of immortality (17-24).

With this poem cf. Horace's *exegi monumentum acri perennius* (*C.*, iii, 30) and Ovid, *M.*, xv, 871 ff., and *Am.*, i, 15.

1. **Coi . . . Philetæ:** cf. *Introd.*, 8. **sacra:** probably *sacred rites*, anticipating *nemus* in the next line.

3. **puro de fonte:** cf. II, 10, 25. **sacerdos:** the poet as priest of Apollo and the Muses. Cf. *Hor.*, *C.*, III, 1, 2: *Musarum sacerdos*; *Ovid.*, *Am.*, III, 8, 23: *Musarum Phœbique sacerdos*; *Tr.*, III, 2, 3: *Prop.*, IV, 6, 1.

4. **per:** with *choros*. A similar boast in Horace, *C.*, III, 30, 13: *divar . . . princeps Æoliū carmen ad Italos | dedurisse modos*, and in Vergil, *G.*, III, 10: *primus ego . . . Aonio . . . deducam vertice Musas*. **ferre:** the *Infin.* after *ingredior* seems to be rare outside of Cicero, who affects it.

6. **quove pede:** i.e. in what metre.

7. **valeat:** *away with him who*, etc. Cf. *χαίρω*, and *Ter.*, *Andr.*, 696: *valeant qui inter nos discidium volunt*. **moratur:** *bids Phoebus linger on the field of arms*.

8. **tenui:** see Note on *Tib.*, II, 46.

9. **a me nata:** 'child of my brain.'—Postgate.

10. **coronatis . . . equis:** cf. *Ovid's* wish addressed to Germanicus (*P.*, II, 1, 57): *te quoque victorem . . . coronatis Roma videbit equis*.

11. **Amores:** the *triumphator* often took his children with him in his chariot. Cf. *Aemilius Paullus* and his sons (*LIV.*, XLV, 40, 8), and *Germanicus* and his children (*Tac.*, *Ann.*, II, 41). In the poet's case the *Amores* occupy the place of children. **vectantur:** notice the shift in mood, characteristic of Propertius; cf. III, 5, 26-46 and Note.

13. **missis . . . habenis:** refers to the shaking or slapping of the loose reins upon the horses' backs.

14. **currere:** perhaps with *lata:* *broad to run in*, but if so unexampled. More probably *currere* depends upon *datur*, a poetical and later prose construction, and *lata via* is made subject of *datur* instead of *Abl. of Instrument*, which would be more natural.

17. **sorum:** *Musarum*.

18. **intacta . . . via:** a similar claim is made by Horace (*Ep.*, I, 19, 21) and by Vergil (*G.*, III, 292). As the *opus* is the *pagina nostra*, we have another Propertianism similar to I, 19, 14.

19. **mollia . . . sarta—dura . . . corona:** the wreaths for the lyric poet must be *mollia*, just as his verse is *mollis* (see Note on I, 7, 19; the *dura corona* is for the epic poet, the *durus poeta* (cf. II, 34, 44).

20. **faciet:** intransitive, *will not do*, usually followed by *ad* in this sense.

21, 22. Cf. *Ovid.*, *Am.*, I, 15, 39.

24. **ab exequiis:** *from death on*; similarly *Ovid.*, *Tr.*, IV, 10, 122.

25. **nam:** *for example*, like the Greek *ἐπεὶ*. **pulsas:** cf. *Pausanias*,

I, 23, 8, who holds that the 'Trojan horse' was but a device for dismantling the walls.

26. **Haemonio** . . . **viro** : i.e. Achilles, from Phthia in Thessaly (Haemonia). The contest with the two river-gods is described in *Il.*, XXI.

27. **Iovis** . . . **prole Scamandro** : the Scamander or Xanthus, *δὲν ἀθάνατος τέκετο Ζεὺς* (Hom., *Il.*, XIV, 434 ; XXI, 2).

29, 30. **Deiphobum** . . . **Helenum** . . . **Polydamanta** . . . **Parim** : sons of Priam, except Polydamus, who was the son of Panthous.

31, 32. **Ilion** . . . **Troia** : the distinction (also observed in Verg., *A.*, v. 756 : *hoc Ilium et haec loca Troiam esse iubet*) is said by Servius to be that *Ilion* refers to the citadel and *Troia* to the town. **exiguo sermone** : *sermo* is the expression of *fama* : the phrase is more often in *sermone*.

32. **bis Oetaei** . . . **capta dei** : Hercules (called *deus Oetaeus* from his funeral pyre on Mt. Oeta, between Thessaly and Aetolia) captured Troy twice—once in his own person, angered at Laomedon, and once in the person of Philoctetes, who brought about the surrender of the town by shooting Paris with the arrows of Hercules.

34. **posteritate** : Propertius shows a number of Ablatives difficult to interpret. This approaches a temporal use.

38. **Lycio** . . . **deo** : Apollo, who had a famous oracle at Patara in Lycia ; cf. Hor., *C.*, III, 4, 62 : *qui Lyciae tenet dumeta . . . Patareus Apollo*.

II, 1-6. The power of song is illustrated in the case of Orpheus, Amphion, and Polyphemus.

1. **detinuisse feras** : cf. Mart., XIV, 166, 2 : *quae duxit silvas detinuitque feras*, and Tib., I, 8, 20 : *cantus et iratae detinet anguis iter*.

3, 4. Cf. Hor., *A. P.*, 394 ff. : *dictus et Amphion, Thebanæ conditor arcis | saxa movere sono testudinis et prece blanda | ducere quo vellet*.

3. **Cithaeron** : a mountain in Boeotia, near Thebes. **Thebas** : Terminal Acc. after *coisse*.

4. **in** . . . **membra** : *to form parts* ; the personification is kept up in *membra*.

5. **Polypheme** : for Polyphemus and Galatea ; cf. Theocr., VI and XI ; Ovid, *M.*, XIII, 750.

7. **dextro** : *favorable, propitious*.

9. **Taenareis** . . . **columnis** : columns of black marble from Taenarum, the southern promontory of Laconia (Cape Matapan).

10. **Phaeacas** . . . **silvas** : the groves and orchards of Alcinoüs, king of the Phaeacians, described in Hom., *Odyss.*, VII, 114 ff. Cf. Verg., *G.*, II, 87 : *Alcinoi silvae*.

12. **operosa** : *artificial*. **Marcus** . . . **liquor** : the *aqua Marcia*, one of the aqueducts of Rome, built in B.C. 145 and restored by Agrippa. See Note on III, 22, 24.

13. **legenti**: the use of the participle in the Singular for the substantive is rare in Latin, and in this case is probably due to metrical necessity.

14. **Calliopea**: see Note on II, 1, 3.

17. **pyramidum**: cf. Hor., *C.*, III, 30, 2: *regali... situ pyramidum*. Notice the common poetical use of the abstract substantive for the adjective.

18. **Iovis Elei**: the temple of Zeus at Olympia.

19. **Mausolei... sepulchri**: Mausolus, king of Caria, died in B.C. 353. The sepulchre was erected by his widow, Artemisia. Cf. Plin., *N. H.*, XXXVI, 30.

21, 22. Cf. Hor., *C.*, III, 30, 3-5: *quod non imber edax, non aquilo impotens | possit diruere aut inuenerabilis | annorum series et faga temporum*; and Ovid, *M.*, xv, 871: *quod nec Iovis ira nec ignis | nec poterit ferrum nec edax abolere vetustas*.

23. **ab aevo**: *excidet* is felt as passive, hence *ab*, under the blows of.

III, 3.

The poet tells how he received his divine appointment. 'I dreamed I lay on Mt. Helicon and sang of kings and heroes (1-12). Then Apollo came and rebuked me (13-24), and led me to the cave of the Muses (25-36). There Calliope gave me my task—to sing not of war but of love (37-50), and I was baptized a bard of love' (51, 52). Similar fictions of being inspired on Mt. Helicon were employed by Hesiod (*Theog.*, 1-25), Callimachus (in the opening of the lost *Ἀττικά*), Ennius (cf. Schol. on Pers., *Prolog.*, 1, and Lact., *Inst.*, I, 116), and Gallus (cf. Verg., *B.*, VI, 64 ff.).

1. **recubans**: the vividness of the dream is heightened by the participle, which is very uncommon after a passive as here. **Heliconis**: see Note on II, 10, 1.

2. **Bellerophontei...umor equi**: the spring of Hippocrene, arising where the hoof of Pegasus, Bellerophon's steed, struck the ground.

4. **tantum operis**: this apposition softens the harshness of the phrase *reges...hiscere*.

6. **pater...Ennius**: (B.C. 239-169) the pioneer of hexameter verse. His patriarchal character is expressed in *pater*. Cf. Hor., *Ep.*, I, 19, 7: *Ennius...pater*.

7. **Curios**: for *Curiatios* under metrical necessity; on the struggle of the Horatii and the Curiatii, cf. Liv., I, 24.

8. **Aemilia...rate**: the triumphal return of the fleet of Aemilius Paulus after the victory over Perseus at Pydna in B.C. 168. Cf. Liv., XLV, 35.

9. **moras Fabii**: the policy of delay successfully practised by Q. Fabius Maximus in the Second Punic War, which won him the title of *evacuator*.

10. Cannensem: the dire defeat at Cannae in B.C. 216.

11. Lares: Propertius may have in mind the story of the mysterious *deus Tutanus Rediculus*, so called *quia accedens ad urbem* (in B.C. 211) *Hannibal ex eo loco redierit quibusdam perterritus visis* (Paulus, p. 283). Cf. Varro, *Sat. Men.*, 213 [B.] = Non. Marc., p. 37 [M.].

12. anseris: the story of the geese which saved the Capitol at the coming of the Gauls in B.C. 391. Cf. Liv., v, 47.

13 ff. Similarly Hor., *C.*, iv, 15, 1 ff.: *Phoebus volentem proelia me loqui | victas et urbes increpuit lyra, | ne parva Tyrrhenum per aequor | vela darem.* **arbore**: the trees; Collective Singular.

13. Castalia: the Castalian spring is at Delphi in Phocis, whereas Helicon is in Boeotia, but Propertius often disregards geographical consistency.

19. scamno: Postgate quotes an epigraph of similar nature from Strato: *πολλάκι φοιτήσεις ὑποκόλπιον ἢ παρὰ δίφρους βληθέν.*

21. sevecta: the only case of any form of this verb.

25. dixerat: the Pluperfect is regular in this use and is a remnant of the early style.

26-32. This description of the Muses' grotto is merely that of an artificial grotto such as existed in great numbers in the parks of wealthy Romans. They were sometimes called *Musea*; cf. Plin., *N. H.*, xxxvi, 154.

29. Sileni patris: the aged companion of Bacchus; cf. Verg., *B.*, vi.

30. Tegeaeae: Pan especially connected with Mt. Parthenius near Tegea in Arcadia. Cf. Preller-Robert, *Griech. Myth.*, i, 738, 5.

31. dominae: a frequent cognomen of Venus. Cf. Ovid, *A. A.*, i, 148; Petr., 85; Apul., *Met.*, viii, 25; CIL., ii, 1638, 1639.

32. Gorgoneo . . . lacu: Hippocrene, so called because Pegasus, from the blow of whose hoof it arose (see Note on l. 2), sprang from the neck of the Gorgon when Perseus beheaded her.

35. hederas: see Note on ll. 5, 26. **thyrsos**: (*θύρσος*) the sacred staff carried by the followers of Bacchus.

38. a facie, Calliopea: see Note on ll. 3, 1; *a facie* looks like a popular etymology—*Καλλιόπεια* from *ὤψ*, the face, whereas it is really connected with *ῥή*, the voice. Propertius was, however, careless about distinguishing between the different words.

39. cyenis: the swan-chariot of Venus. Cf. Hor., *C.*, iii, 28, 13; *quae Paphon iunctis visit oloribus.*

41. tibi: more natural *ad te*, but the Dat. is Propertian; cf. *faciet*, iii, 1, 20.

42. Aonium: see Note on l. 2, 28.

43. Mariano . . . signo: the victories of Marius, over the Teutons at Aquae Sextiae in B.C. 102, over the Cimbri in the Raudian plains, B.C. 101. The *signum* is the eagle which Marius, according to Pliny, *N. H.*,

x, 4, 5, 16, made the distinctive mark of the Roman legions. The Abl. is Propertian.

45. *perfusus sanguine Rhenus*: cf. Ovid, *Tr.*, iv, 2, 42: *decolor ipse suo sanguine Rhenus erat*. The reference may be to Caesar's victory over Ariovistus in B.C. 58, or more probably to the minor successes attributed to Augustus in B.C. 29. Cf. Dio Cass., LI, 21, 6.

47. *coronatos*: indicating that they had just risen from the feast.

48. *ebria*: notice the transfer of the epithet, which goes naturally with *fugae*.

50. *viros*: *husbands*.

51. *a fonte petitis*: see Note on Tib., II, 1, 14.

III, 4.

On the expedition of Augustus against the Parthians. After exhorting his fellow-citizens to set out and prophesying success (1-10), the poet prays that he may live to see the triumph (11-20).

1. *deus Caesar*: Augustus allowed himself to be worshipped as a god only outside of Rome, and then only in conjunction with the *dea Roma*. Cf. Suet., *Aug.*, 52. The poets often refer to him thus. Cf. Prop., iv, 11, 60: *lacrimas vidimus ire deo*; and Verg., *B.*, I, 6: *deus nobis haec olim fecit*. *ad Indos*: the *ad* is due to the idea of motion involved in *meditatur*.

3. *ultima terra*: here India, more commonly Britain.

4. *Tigris et Euphrates*: on the submission of rivers, cf. Hor., *C.*, II, 9, 21: *Medumque flumen gentibus additum | victis minores volcere vertices*; and Verg., *A.*, VIII, 726: *Euphrates ibat iam mollior undis*. *sub . . . fluent*: *will (come and) flow under*.

5. *sera sed*: cf. Verg., *B.*, I, 27: *libertas, quae sera, tamen respexit*, etc. *Sera* is predicate with *veniet*, not attributive with *provincia*. *Ausoniis*: Italian.

7, 8. *prorae . . . equi*: probably Vocatives, but it is also possible to regard the first as Dative, the second as Genitive.

8. *ducite munus*: an unusual phrase, probably meaning *perform your accustomed duty*.

9. *Crassos*: see Note on II, 10, 14.

11. *fatalia lumina*: the sacred fire of Vesta, upon the maintenance of which the destiny of Rome depended. For it to be extinguished was a dire omen. Cf. Liv., XXVIII, 11, 6 (B.C. 206): *terruit animos hominum ignis in aede Vestae extinctus*.

14. *resistere equos*: *the horses rearing up*. Imitated by Ovid, *Tr.*, iv, 2, 54: *quadrigos cernes saepe resistere equos*.

16. **titulis**: the inscriptions upon the 'floats' representing the *oppida capta*. Such floats are frequently referred to. Cf. Tib., II, 5, 116; Ovid, *Tr.*, IV, 2, 20: *cumque ducum titulis oppida capta leget*; and see Note on II, 1, 31.

17. **fugacis**: referring to the familiar 'Parthian' method of warfare, the custom of shooting backwards as they retreated. Cf. Hor., *C.*, II, 13, 17: *miles sagittas et celerem fugam Parthi (timet)*; Verg., *G.*, III, 51: *fidenterque fuga Parthum versisque sagittis*; Prop., III, 9, 54; IV, 3, 66.

18. **subter . . . arma**: the leaders were seated at the foot of a pillar (*tropaeum*) upon which the captured weapons were fastened. Cf. Ovid, *P.*, III, 4, 104: *stentque super vinclos trunca tropaea viros*; and frequent illustrations upon Roman coins and gems. **subter . . . sedere**: come and sit under; a condensed usage similar to that noted on l. 4.

19. **tuam prolem**: i.e. Augustus, descended, through Julius Caesar, from Venus Genetrix.

20. **ab Aenea**: the customary expression of remote origin.

22. **Sacra . . . via**: see Note on II, 1, 34.

III, 5.

'Love and peace, not war and riches, for me (1-6). Frail humanity struggles for these latter things (7-12), but what of all these shall a man take with him to the lower world? (13-18). In the days of my youth let love and song delight me (19-22), but when I am grown old the laws of nature shall be my study (23-46). But you others, who care for war, bring back the standards of Crassus' (47, 48).

With this poem may be compared Tib., I, 1, and Hor., *Epod.*, 1.

3. **inviso**: *hateful*, rather than *hated*. **auro**: cf. Vergil's *aurēū sacra fames* (*A.*, VII, 57).

4. **e gemma**: a small drinking cup or ladle made of a single gem. Cf. Verg., *G.*, II, 506: *ut gemma bibat*; Cic., *Verr.*, IV, 62: *erat etiam vas rinarium ex una gemma pergrandi bulla excavata manubrio auro*.

5. Cf. Ovid, *Am.*, I, 3, 9: *non meus innumeris renovatur campus aratris*. **Campania**: the richest farming region of Italy. Cf. Plin., *N. H.*, XVIII, 111: *universas terras campus Campanus antecedit*.

6. **Corinthe**: it was sacked by Mummius in B.C. 146, and the most of its art treasures were taken to Rome.

7. **Prometheo**: who formed men out of clay. The scene is frequently portrayed on sarcophagi. Notice the synizesis at the end, as in Tib., II, 1, 49.

8. **cauti . . . pectoris**: a play upon the word Prometheus (*πρωμήθεα* = *providentia*).

9. non vidit: *had no eye for, i.e. lost sight of.*

10. primum: predicate neuter, *the first thing.*

14. nudus: cf. Job, i. 21: *naked came I out of my mother's womb, and naked shall I return thither.*

16. Mario ... Jugurtha: an illustration of the *victor cum victis*. Marius was the conqueror of Jugurtha. sedes: i.e. in the same boat (Charon's skiff).

17. Croesus: king of Lydia, renowned for his wealth. Cf. Herod., i, 25-55. Iro: a beggar mentioned in Hom., *Odys.*, xviii, 5.

19. Cf. II, 10, 7: *aetas prima canat Veneres.*

21. multo ... Lyaeo: cf. i. 3, 9: *multo ... Baccho*. Auaōs, a cognomen of Bacchus, the god who releases (λύω) from care.

24. Imitated by Ovid, *Tr.*, iv, 8, 2: *inficit et nigras alba senecta comas.*

25-46. Such problems as here follow are frequently mentioned in Roman poetry. Cf. Verg. *G.*, ii, 475: A., i, 740: Hor., *Ep.*, i, 12, 16; Ovid, *M.*, xv, 69; *Aetna*, 226. Notice in these lines the constant change from the Indic. to the Subjv.; this is said by some to be an archaic feature of Propertius's style, but it is questionable whether it is due to anything but carelessness.

31. dies: Propertius may be thinking of Lucr., v, 95: *una dies dabit exitio, multosque per annos | sustentata ruet moles et machina mundi*. Cf. Ovid, *Am.*, i, 15, 24.

32. bibit: the rainbow was supposed to suck up water into the clouds. Cf. Verg., *G.*, i, 380: *bibit ingens arcus*; Stat., *Theb.*, ix, 404: *imbrifer arcus (bibit)*.

33. Perrhaebi ... Pindi: a mountain in Thessaly near the borders of Epirus.

35. versare: harsh epexegetic Infin. after *serus (est)*.

36. Pleiadum: see Note on i, 8, 10. They are personified and spoken of as a chorus also in Hor., *C.*, iv, 14, 21: *Pleiadum choro scindente nubes*.

37. non exeat aequor: cf. Psalms, 104, 9: *Thou hast set a bound that they may not pass over, that they turn not again to cover the earth*. Hor., *Ep.*, i, 12, 16: *quae mare compescant causae*.

40. Tisiphones: cf. Tib., i, 3, 69.

41. Alcmæoniae: Alcmæon slew his mother Eriphyle. Phinei: the Harpies snatched away his food before he could eat it. The punishment of Alcmæon and Phineus is not usually located in the lower world. The Plurals *furiae* and *ieiunia* are typical.

42. rota ... scopuli ... sitis: the punishments of Ixion, Sisyphus, and Tantalus respectively.

44. *Cerberus*: the *tergeminus canis* (IV, 7, 52). See Note on III, 18, 23. *Tityo*: a giant punished for an attempt to violate Leto, by having a vulture peck at his liver.

46. *ultra . . . potest*: strictly speaking, we should have *ultra rogam*; but the comparative force of *ultra* seems to have led by slight shift to *quam rogas*.

III, 7.

On the death of Paetus by drowning.

The love of money is the root of all evil (1-4). It was the greed of gain which destroyed Paetus (5-12). Oh, winds and waves! What have ye done? (13-20). Like that of Argynnus, let his fate be a warning (21-28). Cursed be they that build ships and go down to sea, for death or destruction comes surely, late or soon (29-42). Had Paetus been content with the land, he had not met with such a fate (43-50). Drowning, he called upon the gods in vain (51-66), though it had been right for Thetis and the Nereids to help him (67-70). But the sea shall never gain power over me' (71, 72).

With the spirit of the whole poem may be compared an epigram (*Anth. Pal.*, VII, 556):

Οὔτι σε πόντος ὄλεσσε καὶ οὐ πνέοντες ἀήται,
ἀλλ' ἀκόρητος ἔρως φοιτᾶδος ἐμπορίας.
Εἴη μοι γαίης ὀλίγος βίος. ἐκ δὲ θαλάσσης
ἄλλοισιν μελέτω κέρδος ἀελλομάχον.

1. *ergo*: cf. III, 23, 1, and see Note on I, 8, 1.

2. *adimus*: may mean *approach*, but probably little more than *pursue*.

4. *de capite tuo*: *from you*.

5. *Pharios*: see Note on II, I, 30.

6. *insano . . . mari*: cf. I, 8, 5: *vesani . . . ponti*.

8. Cf. Ovid. *Ib.*, 146: *nostraque longinquus viscera piscis edet*.

9. *iusta*: the regular word for funeral obsequies. Cf. e.g. Plaut., *Cist.*, 176: *uconi iusta fecit*; Cic., *Rosc. Am.*, 8: *paterno funeri iusta solvisset*. *pie*: emphasizes the filial relation.

10. Possibly a reminiscence of Cat., LXVIII, 97: *non inter nota sepulera nec prope cognatos compositum cineres*. *pote*: see Note on II, I, 46.

11. Cf. Ovid, *Iher.*, X, 123: *ossa super stabant volucres inhumata marinae*.

12. *Carpathium*: see Note on II, 5, 11. For the sentiment, cf. *Anth. Pal.*, VII, 285, 1: *Ἐρασίππον* | *ἦν ἐσορᾶς αἰτη πᾶσα θαλάσσα τᾶφος*. Postgate bids us observe how the vastness of the sea is suggested by the

rhythm. But III, 5, 2 shows identically the same rhythm with no such feeling.

13. **Aquilo**: or Boreas, the North wind, carried away Orithyia, the daughter of Erechtheus, king of Athens, who bore him Calais and Zetes. **timor**: *cause of fear*, by a common shift.

15. **quidnam**: the *nam* betrays irritation. The appeal to Neptune here, when his existence is denied in l. 18, is a mannerism of Propertius.

21. **curas**: *love*.

22. **Argynni**: beloved of Agamemnon, was drowned in the Cephissus in Boeotia. The very difficult line may be translated: *where the punishment (demanded) by the threatening water on account of Argyneus brands (him, i.e. Agamemnon)*.

23. **non solvit**: *refused to release*.

24. **Iphigenia**: daughter of Agamemnon, sacrificed to Artemis at Aulis.

29. **rates curvas**: cf. Verg., *G.*, I, 360: *curvis carinis*; Ovid, *M.*, II, 163: *curvae . . . rates*, and the Homeric phrase *παρὰ νηυσὶ κορύνει*.

31. **terra parum fuerat fatis**: cf. Sen., *Q. N.*, v, 18, 8: *parum videlicet ad mortes nostras terra late patet*, . . . *Atque eam in pelagus et vocemus in nos fata cessantia*, and Note on Tib., I, 3, 50.

35. **haud ulla carina**: Catullus's little yacht made an exception (*Cat.*, IV, 25): *nunc recondita sunt quiete*.

37. **natura insidians**: cf. Lucr., II, 557: *in fidi maris insidias*.

39. **saxa . . . Capharea**: a rocky promontory on the coast of Euboea, where Nauplius, son of Poseidon and father of Palamedes (who had been killed by the Greeks), destroyed the Greek fleet on its return from Troy. Cf. Prop., IV, I, 116; Apollod., *Epit.*, VI, 11.

41. **socium**: i.e. *sociorum*.

42. **in**: *against*; sometimes, however, used with *valere* in the sense of *for*, as in IV, I, 88. **doli**: which won him the cognomina of *duplicer* (Hor., *C.*, I, 6, 7), *fallax* (Ovid, *M.*, XIII, 712; Mart., III, 64), and *sollers* (Ovid, *A. A.*, II, 355; *ex P.*, IV, 14, 35).

43. **verteret**: Unreal of the Present, as *viveret*.

45. **ante suos . . . Penates**: cf. Hor., *S.*, II, 6, 66: *ante Larum proprium*.

47. **stridorem audire procellae**: cf. I, 8, 5.

49. **thyio**: of *citrus wood*. ἡ θύια, or τὸ θύιον, was the citrus tree. Cf. Plin., *N. H.*, XIII, 109.

Oricia: so called from Oricus, or Oricum, a port on the Illyrian coast, from which it was shipped. Observe the hiatus after *thalamo*, the only case in Propertius in the principal Caesura.

50. **caput**: if the text is sound, *caput* would seem to be an Object-Accusative governed by a positive verb, implied by contrast in the

negative *non tulit* (l. 47); he was not used to listening to the hissing of the storm, instead he had been accustomed to a luxurious bed-room and a pillow of down.

53. *vidit*: *looked on at*, i.e. *endured to see*. *inproba*: *pitiless*.

55. *mandata*: cf. IV, 7, 71 (Cynthia's ghost): *sed tibi nunc mandata damus*.

60. *longas . . . manus*: see Note on II, 2, 5.

61. *alcyonum*: see Note on I, 17, 2.

62. *caeruleo . . . deo*: Neptune. Similarly Ovid, *M.*, I, 275: *caeruleus frater*. Cf. also Prop., II, 9, 15 (of Thetis): *caerulea mater*; Ovid, *M.*, I, 133: *caeruleum Tritona*.

65. *fantem*: regularly of articulate speech.

67. *centum . . . puellae*: so also Ovid, *F.*, VI, 499; *Epic. Drusi*, 437 but *fifty* is the more usual number (from Hes., *Theog.*, 264 down).

68. *materno*: Thetis was the mother of Achilles.

71. Cf. Ovid, *Am.*, III, 2, 48: *nil mihi cum pelago, me mea terra capit*.

III, 9.

A reply to a request from Maecenas that he should write of loftier themes.

Maecenas, why should you not excuse me from doing what I cannot, when your own modesty keeps you from doing even all that you could? (1-6). There is a diversity of gifts (7-20). Then, too, my modesty is only an imitation of your still greater modesty (21-34). My work has always been, and still is, the poetry of love (35-46). But, with your help, the day may come when I shall rise to epic themes (47-56). Therefore vouchsafe me your help in the future as in the past' (57-60).

1. *eques*: emphatic. This preference of Maecenas to remain only a knight and to play the rôle of the 'great commoner' is often referred to. Cf. Hor., *C.*, I, 20, 5: *clare Maecenas eques*; *C.*, III, 16, 20: *Maecenas equitum decus*. *regum*: the family of the Cilnii of Arretium, with which Maecenas was connected, belonged to the highest Etruscan nobility. Cf. Hor., *C.*, I, 1, 1: *Maecenas atavis editæ regibus*. *S.*, III, 29, 1: *Tyrrhena regum progenies . . . Maecenas*.

2. *intra fortunam*: Velleius (II, 88) says of Maecenas: *vixit augusti clari fide contentus nec maiora consequi non potuit sed non concupivit*.

3. *scribendi . . . aequor*: a modernism of which no other example is cited.

5. *capiti*: a characteristically Italian touch. Cf. IV, 4, 15, where Tarpeia carries the water-jar upon her head. After *nequeas* the easiest supplement is *ferre*.

8. An obscure and possibly hopelessly corrupt line. Read thus, it would seem to mean that fame is to be obtained from special excellence in some particular thing, and not from ordinary commonplace ability (*ex aequo iugo* : where special excellence is thought of as a peak or break in the monotony). Possibly Genius is thought of as necessarily *μονόζυγ.* It does not draw in pairs. Hence *Fama*, which is drawn by Genius, is only to be gained by special excellence.

9-16. Illustrations of special excellence, taken from the field of art. Four pairs are mentioned—bronze-workers, painters, carvers, sculptors—and the members of each pair are contrasted with each other. For Propertius's interest in art, see Note on I, 2, 22.

9. **Lysippo** : who lived in the time of Alexander, was famous for his bronze statues. **animosa . . . signa** : see Note on II, 31, 8, and Theocr., xv, 83 : *ἐμψυχ' οὐκ ἐνυφαντά.*

10. **Calamis** : a bronze-caster from the time of the Persian wars, famed for his statues of horses. Cf. Plin., *N. H.*, xxxiv, 71 : *quis semper sine aemulo expressis.*

11. **Apelles** : see Note on I, 2, 22. His most famous picture—the most famous painting in antiquity—was the 'Aphrodite Anadyomene' here referred to, and described by Pliny, *N. H.*, xxxv, 91.

12. **Parrhasius** : a contemporary of Socrates. The small pictures here mentioned are probably those referred to by Pliny, *N. H.*, xxxv, 72 : *pinxit et minoribus tabellis libidines.* **parva . . . arte** : a curious phrase, meaning probably his skill in miniature-work.

13. **argumenta** : figures or scenes. **Mentoris** : see Note on I, 14, 2. **formae** : work of art.

14. **Myos** : Mys, a silver-chaser, contemporary with Parrhasius. Cf. Plin., *N. H.*, xxxiii, 154. *iter* is a Cognate Accusative.

15. **Phidias** . . . **Iuppiter** : Pheidias's chryselephantine statue of Zeus at Olympia, made *circa* B.C. 450.

16. **Praxitelen** : a famous sculptor of the middle of the fourth century B.C. His statues seem to have been made of Pentelic marble, quarried on Mount Pentelicon, near Athens, hence *propria . . . urbe lapis* in contrast to *signo . . . eburno* of Pheidias.

17. Construe : *palma est (eis) quibus Eleae quadrigae concurrunt.* Olympia was situated in Elis.

23, 24. **secures . . . iura** : if he were praetor or consul, Maecenas could draw up his liectors with their axes and hold court in the Forum.

26. **domum** : see Note on Tib., I, 1, 53. **per arma** : a careless expression for *armis*.

29. **parcis** : *you refrain* : the first case in Latin of the absolute use of this word.

21. **Camillos**: the Camilli, especially M. Furius Camillus, the conqueror of Veii, were regarded by late Romans as models of contentment.

32. **iudicia**: probably the *Pluralis Maiestaticus*.

33. **Caesaris et famae**: governed by *vestigia* to be supplied with *iuncta*.
vestigia: i.e. those of Maecenas.

35. Cf. III, 3, 23.

37, 38. 'I shall write no "Thebais."'

38. **Cadmi**: Thebes (*arcem... Cadmi*) was struck by lightning when Zeus revealed himself to Semele, daughter of Cadmus. **clade pari**: because in the single combats of the 'Seven against Thebes' the heroes on both sides perished (except Adrastus).

39-42. 'I shall write no "Iliad."'

39. **Scaetas**: The *Σκαίαι πύλαι*, or western gate of Troy. Cf. Verg., *A.*, II, 612: *Scaetas... portas*. **Pergama**: see Note on II, 1, 21.

40. **decimo vere** = *decimo anno*. There is no special reference to spring. Cf. the use of *hiemes* in Hor., *C.*, I, 15, 35.

41. **moenia... Neptunia**: Poseidon (and Apollo: cf. *Apollinis arcis*, I, 39) built the walls of Troy. Cf. Hom., *Il.*, VII, 452: XXI, 446.

42. **Palladiae**: Pallas Athene assisted in the building of the wooden horse. Cf. Hom., *Odys.*, VIII, 492: ἵππον... δουρατέον, τὸν Ἐπειὸς ἐποίησεν γὰρ Ἀθήνη; Verg., *A.*, II, 15: *equum divina Palladis arte aedificavit*.

44. **Coe poeta**: Philetas of Cos. Cf. *Introd.*, 8.

46. **deum**: cf. Ovid, *Am.*, III, 9, 17: *at sacri vates et dirum cura vocamur, | sunt etiam, qui nos numen habere putent*.

48. **Coeum... Oromedonta**: two giants who took part in the Gigantomachia. **Phlegraeis**: see Note on II, 1, 39.

49. For similar descriptions of the prehistoric Palatine Hill, see Note on Tib., II, 5, 25.

50. **firma**: the death of Remus was considered as an object lesson, teaching the sacredness of the walls of Rome. Cf. Plut., *Q. R.*, 27; Ovid, *F.*, IV, 847. The adjective is used predicatively: *established*.

51. **pares**: the twins Romulus and Remus.

52. **sub tua iussa**: Vergil (*G.*, III, 41), also addressing Maecenas, says: *tua haud mollia iussa*. The Acc. is harsh, but perhaps an idea of movement is contained in *cruciat*. So in *tuos patres*, line 60 below.

54. **astutae... fugae** = *astute fugantium*. On the flight of the Parthians, see Note on III, 4, 17.

55. **Pelusi**: a town in Egypt at the easternmost mouth of the Nile. **subruta ferro**: Propertius follows the official version. According to Dio Cass., *LI*, 9, 5, the town was in reality not taken by force but betrayed into the hands of Augustus.

56. **Antoni**: accounts of his suicide are given by Plutarch, *Anton.*, 76, and by Dio Cass., *LI*, 10, 6.

III, 10.

On his mistress's birthday.

'The Muses waked me and reminded me what day it was (1-4). May it be a day of good omen! (5-10). Don my favorite gown and say your birthday prayers (11-18). Then we shall sacrifice to the gods and make merry together' (19-32).

1. **Camenae**: this is the only place where Propertius refers to the Muses by the Latin name. See Note on Tib., iv, 7, 3.

4. **manibus . . . crepuere**: *clapped their hands*.

5. **in sicco**: *on the beach*. Cf. Verg., *G.*, I, 363. **ponat**: *spend its force*. The absolute use is rare, but of the winds is cited from Vergil and Ovid.

8. **Niobae . . . lapis**: Niobe's pride in her children led her to compare herself with Leto. In punishment, her children, six sons and six daughters, were slain by Apollo and Artemis, and she was herself turned into a rock. This rock the ancients (cf. Paus., I, 21, 3) identified with a part of Mt. Sipylus (between Lydia and Phrygia).

9. **Alcyonum**: cf. Note on I, 17, 2, and the phrase ἀλκυόνες πολυπενθέος (Hom., *Il.*, ix, 563).

10. **Ityn**: Proene (or Progne), daughter of Pandion, king of Athens, was married to the Thracian king Tereus, and bore him a son Itys. After Tereus had violated her sister Philomela, Proene killed Itys and served him up on his father's table. When Tereus tried to take vengeance upon her and Philomela, he was changed into a hoopoe, Proene into a swallow, and Philomela into a nightingale. This version of the myth (which rests largely upon Sophocles's *Τηρέως*) is found in Ovid, *M.*, vi, 411. Observe again Propertius's habitual use of *nece* instead of *neu*, as below in line 16.

12. **iusta**: with *poscentes*.

17. **perennis**: cf. II, 2, 15: *hanc utinam faciem nolit mutare senectus*.

19. **ture**: see Note on Tib., II, 2, 3.

20. **flamma secunda**: it was a good omen if the fire on the altar burned lustily. Cf. Ovid, *P.*, iv, 9, 53: *surgit . . . pius ignis ab ara | deique bonum voto lucidus omen aper*.

21. **currat**: rarely used of time, as here: cf. Hor., *C.*, II, 5, 13.

22. **murreas**: *yellowish*. Cf. Porphyry, on Hor., *C.*, III, 14, 22: *medius est inter flavum et nigrum*.

23. **tibia**: the flute will fail before the dance stops.

25. *somnos*: the same usage as English *slumbers*.
 28. *ille puer*: Amor. Cf. *puer hic* (I, 17, 15) and *puer iste* (I, 6, 23).
 29. *trientibus*: a *triens* was the third of a pint (*sextarius*).
 31. *annua . . . sollemnia*: cf. I, 28, 62 for a somewhat similar jest.

III, 11.

'Do you wonder that I am the slave of a woman? (1-8). Think of the power of women, think of Medea (9-12), Penthesilea (13-16), Omphale (17-20), Semiramis (21-26)—yes, think of Cleopatra and her dire intent—but Rome was saved (27-56). To Augustus belongs the glory (57-70). Therefore let every sailing-man give thanks to him, for he hath freed the sea' (71, 72).

1. *Quid mirare*: cf. IV, 2, 1, and Note on I, 22, 2.
 2. *addictum*: a legal term indicating a 'bondman,' or debtor given over as servant to his creditor, Cf. I, 32.
 3. *figis*: cf. I, 12, 1: *quid mihi desidiæ non cessas fingere crimen?*
 6. *didicit*: Gnomie Perfect.
 7. *ista . . . verba*: the language which you are now using.
 9. *Colchis*: the list of famous women begins with Medea (for *Colchis*, cf. Note on II, 1, 54), whose assistance to Jason in his quest of the golden fleece is here briefly touched on. *flagrantis . . . tauros*: Ovid (*M.*, VII, 104) says of them, *Vulcanum naribus efflant*.
 10. *humo*: solitary example of the Abl. of this word used in its proper sense for *in humo*.
 11. *serpentis*: the dragon who guarded the fleece. Notice the transfer of the adjective *feros*.
 12. *Aesonias . . . domos*: Ioleos, the town of Jason's father Aeson.
 13. *ab equo*: ἀφ' ἵππου.
 14. *Macotis . . . Penthesilea*: the second heroine, Penthesilea, queen of the Amazons, who are here located on Lake Macotis (the sea of Azov; cf. II, 3, 11).
 15. *cassida*: Vergil also shows this collateral form for *cassis* in *A.*, XI, 775.
 16. *victorem . . . virum*: Achilles, by whom she was slain, is amazed by the beauty disclosed in removing the helmet. Probably Propertius (or his Alexandrian source) had in mind some famous statue or painting. Panninos had depicted the scene in the temple of Zeus at Olympia (Paus., V, 11, 6).
 17. *Omphale*: the third heroine, queen of Lydia. For love of her, Hercules consented to perform the tasks of a slave-girl. Observe the hiatus and the shortening of the *i* in *Omphaleia*. Cf. Verg., *G.*, I, 281:

Pelio Ossam; *A.*, v, 261: *Illo alto*. This occurs only here in Propertius.

18. *Gygæo...lacu*: a lake in Lydia, north of Sardis, the *Γυγαίη λίμνη* of Homer (*Il.*, II, 865; xx, 390), named after Gyges, an old king of Lydia. *puella*: the word indicates youthfulness rather than maidenhood. She was the widow of Tmolus.

20. *dura...manu*: in the same connection, Propertius (iv, 9, 50) speaks of *manibus duris* and Ovid (*Her.*, ix, 77) of *digitis duris*.

21. *Semiramis*: his fourth illustration, queen of Babylon, which she was said to have founded. Cf. Strabo, xvi, 1, 2: *Σεμίραμις ἧς ἐστὶ κτίσμα ἢ Βαβυλῶν*, and Justin., i, 2, 7: *hæc Babyloniam condidit*.

22. *cocto*: i.e. of brick.

23. *currus*: cf. Curt., v, 1, 23: *quadrigæ inter se occurrentes sine periculo commicare dicuntur*, and Strabo, xvi, 1, 5. This line and the next are hardly Latin; *tacto...ab* are seems in a general way to mean when the axle of the other chariot has been touched, *ab* being used of the point of view.

24. *ne*: seems to indicate that a Design is assumed on the part of Semiramis, and *statuit* is used loosely as a verb of Effecting.

25. *Euphratem*: cf. Her., i, 185: *τὸν Εὐφρήτην, ὃς σφί διὰ τῆς πόλιος μέσης ῥέει*. This was probably, however, no artificial arrangement (as is implied in *durit*), but the city had been built on the two banks.

26. *Bactra*: Diodorus (II, 6) describes the conquest of Bactra.

28. *Iuppiter*: the power of woman might be illustrated by the various love-affairs of Juppiter.

29. *quæ*: Cleopatra, who, while forming the climax of his illustrations, steps beyond them and becomes from now on the main theme of the poem.

30. *trita*: *she who had worn herself out with her own menials*. Dio Cass. (LI, 15, 4) calls her *ἀπληστος Ἀφροδίτης*.

31. *pretium*: as a price for her favors, hence *meretrix regina* (l. 39). Cf. Flor., iv, 2: *mulier Aegyptia ab ebrio imperatore pretium libidinum Romanum imperium petiit*.

33. *dolis aptissima*: cf. Aesch., frg., 299: *δεινοὶ πλέκειν τοι μηχανὰς Αἰγύπτιοι*; Bell. Alex., 7, 3: *aptissimum esse hoc genus ad prodicionem dubitare nemo potest*.

35. *tres...triumphos*: Pompey triumphed three times—over Numidia (B.C. 80); over Sertorius in Spain (B.C. 71); over Mithradates (B.C. 61).

36. *tibi*: *Rome*; but *tibi* in the next line refers to Pompey.

37. *Phlegraeo...campo*: see Note on II, 1, 39. If Campania be meant, the reference is to his sickness at Naples (cf. Cic., *Tusc.*, i, 86); otherwise to the battle of Pharsalus.

38. socero: Julius Caesar, whose daughter Julia Pompey had married in B.C. 59. Julia died in B.C. 54. We have here another case of very careless Latin. Out of the previous line must be supplied *melius fuit*, and *daturus eras* is felt in a vague way to be equivalent to *dedisses*, as it would be approximately in the Apodosis.

39. meretrix regina: the same phrase is applied to Cleopatra by Pliny in the story of the pearl (*N. H.*, ix, 119). **Canopi:** Canopus, the 'Baiae' of Egypt, situated three miles east of Alexandria, and connected with it by a canal (cf. Strabo, xvii, 1, 17). There is a superb sarcasm in calling Cleopatra queen of this infamous resort.

40. Philippeo . . . sanguine: the Ptolemies were supposed to be descended from Philip of Macedon. Propertius's good opinion of them was probably derived from the Alexandrian court poetry. The normal word for *brand upon* is *inurere*, and no other case of *adurere* in this sense is cited. The Abl. is also bold.

41. latrantem . . . Anubim: Anubis was worshipped in the guise of a jackal. The Romans thought of him as a dog, hence he is called *latrator* by Verg., *A.*, viii, 698, and Ovid, *M.*, ix, 690.

42. Tiberim Nili: the hostility of the two rivers is again indicated in II, 33, 20: *cum Tiberi Nilo gratia nulla fuit*.

43. sistro: cf. Vergil in his description of Actium (*A.*, viii, 696): *regina in mediis patrio vocat agmina sistro*.

44. baridos: βάρης, a heavy Egyptian transport (in shallow water propelled by poles, hence *contis*) described by Herodotus (ii, 96). **Liburna:** a kind of swift light boat called after the Liburnian pirates who first used them. Cf. Appian, *Illyr.*, v, 3.

45. Tarpeio . . . saxo: the Capitol. Dio Cassius (L, 5, 4) says of Cleopatra: ὥστε . . . εὐχῇ τὴν μέγιστην, ὅποτε τι θμνίοι, ποιῆσθαι τὸ ἐν τῇ Καπιτωλίῳ δικάσαι. **conopia:** a *conopium* was a couch or bed covered by a canopy of mosquito netting. It was considered an effeminate luxury and would have been especially out of place at the Capitol.

46. Mari: who had himself saved Rome from the invasions of other barbarians. Suetonius (*Jul.*, 11) speaks of these memorials of Marius: *tropaea C. Marii de Iugurtha deque Cimbris atque Teutonis olim a Sulla disiecta restituit* (*Julius*). Cf. also Plut., *Caes.*, 6.

48. superba: i.e. Tarquinius Superbus.

50. longum . . . diem: cf. Hor., *C.*, i, 2, 45: *serus in caelum redeas diuque | lactus intersis populo Quirini*.

52. Romula: i.e. Roman. Cf. the phrases *Romula gens* (Hor., *C.*, iv, 5, 1 and *Carm. Saec.*, 47) and *Romula tellus* (Verg., *A.*, vi, 876). The prose word is *Romulea*.

53. brachchiā: Propertius never lengthens a final vowel before two consonants. Tibullus does so occasionally. **sacris:** to Isis. **colubris:** Propertius follows here the popular idea that Cleopatra put an end to herself by means of asps (so also Verg., *A.*, viii, 696; Hor., *C.*, i, 37, 26). Another account substituted a phial of poison for the snakes (cf. Strabo, xvii, 1, 10; Plut., *Ant.*, 86). As a matter of fact, no one knew the fashion of her death (cf. Dio Cass., li, 14, 1), but the story of the asps gained credence through an incident in the triumphal procession of Augustus (Dio Cass., l. l.: *ἐν τῷ θριάμβῳ τῆς Κλεοπάτρας αὐτῆς εἶδωλον ἐκομίζετο καὶ τῆς ἀσπίδος ἐμπεφυκυίας*).

54. iter: a bold Cognate Accusative.

55. cive: i.e. the citizen-in-chief Augustus.

56. lingua sepulta: i.e. Antony.

57. toto: for *toti*. See Note on Tib., iv, 6, 9.

59. Syphax: a prince of Numidia, an ally of Hannibal. Cf. Liv., xxiv, xxviii, xxix. Hannibal and Syphax are mentioned together by Juvenal (vi, 170).

60. Pyrrhi: defeated at Beneventum, B.C. 275.

61. Curtius: whose heroic self-sacrifice closed up a yawning chasm in the Roman Forum. Cf. Varro, *L. L.*, v, 148; Liv., vii, 6.

62. at: *on the other hand*. **Decius:** P. Decius Mus, at the battle of Mt. Vesuvius in B.C. 340 (cf. Liv., viii, 9), and his namesake, at the battle of Sentinum in B.C. 295 (cf. Liv., x, 28) performed a *devotio*, offering up their lives to obtain victory for Rome.

63. Coclitis: Horatius Cocles, who held the bridge (cf. Liv., ii, 10, 2). Apparently a street in Rome was named after him.

64. Corvus: M. Valerius Corvus, who was aided by a crow in his single combat with a Gaul. Cf. Liv., vii, 26.

65. condiderant: the Pluperfect is so harsh that the temptation is very strong to read *-erunt*, with Systole.

67. Scipiadae classes: the fleet which the elder Africanus constructed in B.C. 205, and with which he made the African expedition, thus bringing the Second Punic War to an end. Cf. Liv., xxviii, 40. **Scipiadae:**

instead of the normal patronymic formation *Scipionides*, on account of the metre. **signa Camilli:** cf. Verg., *A.*, vi, 825: *referentem signa Camillum*. The prose accounts of Camillus's victory over the Gauls (B.C. 390) say nothing of the standards.

68. Bosphore: the *Bosporus Cimmerius*, or Straits of Kertsch, connecting the Sea of Azov and the Black Sea, was reached by Pompey in his war against Mithradates.

69. Leucadius... Apollo: the Apollo of the island of Leucadia, near Actium. Cf. Verg., *A.*, iii, 274 ff.

70. *tantum operis*: cf. III, 3, 4. *una dies*: i.e. the day of the battle of Actium, Sept. 2, B.C. 31.

71, 72. Cf. Hor., *C.*, IV, 5, 19 : *pacatum volitant per mare navitae*.

III, 16.

A lover is always safe.

The dramatic situation—he fears alike to go and to stay (1-10). But, after all, a true lover has nothing to fear, for he is safe everywhere (11-20). And even death, then, were not without its blessings (21-30).

With the idea of the poem, cf. Tib., I, 2, 27, 28 : *quisquis amore teneatur, eat tutusque sacerque | qualibet : insidias non timuisse decet*.

2. *Tibure*: modern Tivoli, situated about eighteen miles from Rome on the river Anio, a branch of the Tiber.

3. *ostendunt*: the heights of Tibur can be seen from Rome. Cf. Strabo, V, 3, 11 ; Hor., *C.*, III, 29, 6.

4. *Aniena*: the falls of the Anio were famous in antiquity as in modern times. Cf. Strabo, V, 3, 11.

5. *obductis*: the image is that of a curtain.

11. *sacros*: because they are under the peculiar protection of the gods.

12. *Scironis*: Sciron, a famous robber, on the rocky coast between Megara and Attica, was destroyed by Theseus. Cf. Plut., *Thes.*, 10. *sic*: on this condition, i.e. if he is a lover. Similarly *ita* in I, 19, 16.

13, 14. Quoted in an inscription found in Pompeii (CIL., IV, 1950), with slight changes.

16. *Amor*: he holds the torch like a slave (*puer*) ; cf. I, 3, 19 : *et quarterent sera nocte facem pueri*.

17. *saeva canum rabies*: subject of *avertit*.

20. *exclusis*: a concrete illustration of danger—a lover shut out of his mistress's house and thus subjected to the perils of the streets of Rome.

21. *certa . . . funera*: sure death.

23. *haec*: *she*, the beloved.

25. *terra . . . frequenti*: he does not wish to be buried near the high-road, as Cynthia herself was eventually. Cf. IV, 7, 4 : *marmer ad extremae . . . viae*.

28. *arborea . . . coma*: cf. II, 13, 33.

29. *humer*: let me be buried.

III, 18.

On the death of Marcellus.

After describing the place where it occurred (1-10), and touching upon the especial sadness of the case (11-16), he reflects upon the universality

of death (17-24), and that might, beauty, and wealth avail not against it (25-30), and prays Charon to give him safe passage (31-34).

Marcus Claudius Marcellus was the son of Octavia, the Emperor Augustus's sister. In B.C. 25 he married his cousin Julia, Augustus's daughter. Two years later (B.C. 23) he died at Baiæ while under the care of the court physician, Antonius Musa. With this poem should be compared the eulogy of him in Vergil's *Aeneid*, vi. 860-887.

1. **umbroso...Averno**: the *lacus Avernus*, the *Μύκη Ἀχέρουσα*, the entrance to the lower world, was surrounded by thick woods. Cf. Verg., *A.*, iii. 442: *Averna sonantia silvis*; vi. 238: *lucum nigro nemorumque tenebris*.

2. **Baiarum**: see Note on i. 11. **stagna**: the Acc. instead of the normal Dat. appears already in Cat., lxiv, 66.

3. **Misenus**: the promontory south of Baiæ was named after Misenus, the trumpeter of Aeneas, who was supposed to have been buried there. Cf. Verg., *A.*, vi. 162-164, and 212 ff. It is still called Punta di Miseno.

4. **Herculeo**: see Note on i. 11, 2.

5. **mortales**: for *mortalium* by poetic transfer.

6. **Thebano...deo**: would ordinarily mean Dionysus, for whom the *cymbala* would be especially suitable; but on account of the context it seems probable that the reference here is to Hercules, who was born at Thebes, and whose worship, being closely connected with that of Dionysus, borrowed certain of its features.

9. **pressus**: the technical word to indicate the depressing effect of malarial disease.

10. **spiritus ille**: Marcellus, whose name does not occur in the whole poem—an omission intended to indicate the greatness of his fame, which rendered such a precaution unnecessary, or perhaps to produce an effect of absolute subjectivity—the poet bewails his own loss and knows well enough of whom he speaks. *Spiritus* meaning a *soul* or *spirit* is rare, and confined to poetry and late prose.

11. The defencelessness of even the great and the good against death is a commonplace of Roman poetry. Cf. iv. 11, 11 ff., and Ovid, *Am.*, ii. 6, 17.

12. **mater**: Octavia. **Caesaris...focos**: by his marriage to Julia, Augustus's daughter. In *amplexum* is perhaps a slight feeling of fleeing for refuge.

13, 14. Marcellus was curule aedile in the year of his death, and with the support of Augustus celebrated the games in magnificent fashion.

13. **fluitantia vela**: cf. iv. i. 15: *sinuosa vela*. The *vela* were awnings stretched across the theatre as a protection against the sun. Cf. Lucr., iv. 75 ff.

17. **i**: ironical; cf. III, 7, 29: *ile, rates, etc.* The line was imitated by Ovid, *Iler.*, IX, 105: *i nunc, tolle animos et fortia gesta recense!*

18. **stantia...in plausum**: on the entrance of a prominent person into the theatre the audience were wont to express their homage by standing up and applauding. Cf. Hor., *C.*, I, 20; Suet., *Aug.*, 56.

19. **Attalicas...vestes**: see Note on II, 13B, 22

21. **huc**: supply some verb of Motion, as *tenderunt*. **omnes**: on this sentiment of death as the universal lot, cf. Ovid, *M.*, X, 34: *tendimus huc omnes*; Hor., *C.*, II, 3, 25: *omnes eodem cogimur, omnium | versatur urna*.

23. **canis**: the fear of Cerberus frequently recurs in Propertius, e.g. IV, 7, 52: *tergeminiisque canis sic mihi molle sonet*; IV, 11, 25: *Cerberus et nullas hodie petat improbus umbras*; also IV, 5, 3. Cf. also Verg., *A.*, VI, 400: *licet ingens ianitor antro | aeternum latrans exsanguis terreat umbras*; Mart., V, 34, 3.

25. **ille**: the typical man.

26. **protrahat**: some editors think a tortoise is meant, others the brazen towers of Danae.

27. **Nirea**: cf. Hom., *Il.*, II, 673: *Νιρεὺς δὲ κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ᾗλεθεν*.

28. **Croesum**: see Note on III, 5, 17.

Pactoli: see Note on I, 6, 32.

30. **magno**: probably Ablative of Price; but it may be construed with *Atridae*, and *stetit* be regarded as a strong *fait*. **alter amor**: Briseis, whom he took from Achilles after Chryseis had been restored to her father.

33. **Claudius**: M. Claudius Marcellus, who captured Syracuse in B.C. 212.

34. **Caesar**: i.e. Julius.

III, 21.

A trip to Athens to cure the love-sick poet.

He decides to go abroad and gives his reasons (1-10), describes in anticipation the journey thither (11-24), and pictures his employments there (25-34).

In contrast to I, 17, this seems like a genuine plan for a foreign trip.

1. **doctas...Athenas**: see Note on I, 6, 13.

2. **solvat**: *solvere*, being a favorite in the poets and later prose, is used in a variety of meanings. With the Abl. it is rare, as also with *de*: cf. II, I, 69.

3. **cura**: *love*.

5. **possit**: the Subjv. with an indefinite pronoun is not a classical con-

struction ; here, after the verb of Trial, *quacumque* approximates to *si qua* with the normal Subjunctive, according to G. 460, B.

6. *ex omni*: sc. *parte*. *premit*: cf. I, I, 4: *caput...pressit Amor*; and I, 9, 23, 24.

7. *admittit*: the subject is the *puella* of l. 3, i.e. Cynthia, l. 9.

12. *vices*: the positions of the rowers and the relays of them were arranged by lot. Cf. Verg., *A.*, III, 510: *sortiti remos*, where the scholiast Servius remarks: *per sortem divisi ad officia remigandi qui esset prorela, quis pedem teneret*.

14. *secundat*: a poetical word of which this is probably the first example.

16. The position of *que* is very remarkable.

19. *Lechaeo*: the port of Corinth on the Corinthian gulf; the port on the Saronic gulf was Cenchreae.

20. *phaselus*: a yacht, so called from its resemblance to a kidney-bean (*φάσηλος*); cf. Cat., IV.

21. *quod superest*: inasmuch as Propertius fancies himself finally arriving at the port of Piraeus, he must have taken ship again, probably at Cenchreae. The *quod superest*, which was to be done on foot, would refer then merely to the crossing of the isthmus of Corinth. Ovid (*Tr.*, I, 10, 9) took ship again at Cenchreae, on his way to Tomis.

23. *Piraei*: the port of Athens.

24. *Theseae*: i.e. the city of Theseus, Athens. *bracchia longa*: (*μακρά σκέλη*) the long walls between the Piraeus and Athens.

25. *vel*: either this is the first member of a combination, the second member following in different form in l. 29, or, less probably, *vel* introduces the beginning of a series in the sense *for instance*. *Platonis*:

the representatives of the Platonic school at that time were the philosophers of the Academy, who professed a sceptical system.

26. *hortis*: the famous garden of Epicurus, afterwards owned by Memmius, to whom Cicero (*ad Fam.*, XIII, 1) wrote in behalf of the followers of Epicurus, asking for its preservation. Construe *aut persequar*.

27. *Menandre*: B.C. 342-291, the most famous representative of the school of the New Attic comedy. The Vocative is formed as if from a nominative *Menandrus*.

30. *manus*: *works of art*. Cf. the use of *χεῖρες*, and also Petr., 83: *Zeuxidos manus* and the *Aetna*, 599: *mille manus*.

32. *lenibunt* = *lenient*. This is the only case of archaic future in the Augustan Poets. Propertius has occasional examples of archaic Imperfect, as in I, 3, 25.

33. *non turpi fractus amore*: cf. for the opposite sentiment II, I, 47: *laus in amore mori*.

III, 22.

Laus Italiae.

'Tullus! you prefer to live abroad and are forever praising foreign things (1-16), but Italy is better than all else (17-22). Think of the country landscapes (23-26). Then, too, there are no monsters here as in Greece (27-38), but there await you the honors of public life and the joys of domestic' (39-42).

With this poem may well be compared Vergil's beautiful lines on Italy (*G.*, II, 136-176), and Horace, *C.*, I, 7. In prose her praises are sounded by Varro, *R. R.*, I, 2; in the Augustan age by Dionys. Hal., I, 36; Strabo, VI, 4, 1; Vitruv., VI, I, 11; later by Pliny, *N. H.*, XXXVII, 201; III, 39; and under the Severi by Aelian, *Var. Hist.*, IX, 16.

1. Cyzicus: a celebrated town in the northern part of Mysia, on the Propontis; cf. Strabo, XII, 8, 11.

2. Tulle: see Note on I, I, 9. **fluit Isthmos:** the causeway which connected Cyzicus with the mainland is, by a bold inversion of expression, said to *flow* through the waters of the Propontis.

3. Dindymus: a mountain near Cyzicus. **Cybele:** there was on Mt. Dindymus a shrine of Cybēbe, or Cybēle, the *magna mater deorum*, reputed to have been founded by the Argonauts and containing a statue of the goddess made out of a grape-vine. Cf. Apoll. Rhod., I, 1119 and the Scholiast.

4. raptoris . . . Ditis: Pluto's abduction of Proserpina was usually localized in Sicily at Henna, but occasionally here at Cyzicus. Appian (*Mith.*, 75) says that the town formed part of the dowry which Zeus promised Proserpina.

5. Helles Athamantidos urbes: the cities of the Hellespont, notably Troy. Helle and her brother Phrixus were rescued from the designs of their father Athamas and conveyed across the sea by a ram with golden fleece sent by Hermes. The Hellespont received its name from their passage over it.

7-10. The wonders of the West.

7. Atlanta: Mt. Atlas in northwest Africa. Cf. Herod., IV, 184.

8. Phorcidos: Medusa, daughter of Phoreys and Keto, slain by Perseus.

9. Geryonis: one of the labors of Hercules was to obtain the cattle guarded by the three-headed monster Geryon. This myth also was localized in the West (Hes., *Theog.*, 287), especially on the island of Erythea, near Cadiz (Herod., IV, 8; Strabo, III, 5, 4). **signa:** probably the signs of this struggle left on the ground.

10. Herculis Antaeique: the wrestling match between Hercules and the giant Antaeus was located in Libya on the coast of Mauretania, where

traces of the struggle, left in the sand, were shown to the curious. Notice the elision at the close of the first half of the Pentameter. Propertius has one other case of this very uncommon license.

11-16. The wonders of the East and the South (those of the East are mostly connected with the expedition of the Argonauts).

11. **Phasin**: a river of Colchis in the Caucasus.

12. **Peliacae . . . trabis**: the ship *Argo*, made of a tree-trunk from Mt. Peliaco in Thessaly. Cf. Cat., LXIV, 1: *Peliaco prognatae vertice pinus*. **legas**: *skirt*; confined to poetry in this sense.

13. **rudis**: cf. II, 26, 39, 40: *cum rudis Argus | dur erat ignoto missa columba mari*. **Argōā . . . columba**: in passing through the Symple-

gades—two cliffs which were wont to come together and crush what was passing between them—a dove was allowed to make trial of the passage first, and its successful journey was accepted as a favorable omen. The Abl. is an extension of the Instrumental: *thanks to the Argo's dove*.

15. **Ortygia**: generally means Delos, less often Syracuse, rarely, as here, Ephesus. Cf. Strabo, xiv, 1, 20; Plin., N. H., v, 115. **Caystri**: Ephesus was situated at the mouth of the river Caystrus.

16. **septenas**: the Nile is referred to, often called *septemgeminus*, e.g. Cat., xi, 7; Verg., A., vi, 800. Cf. Prop., II, 1, 32. The construction is a case of the 'inverted passive,' of which another example follows in l. 22. We want *septenis* (or *septem*) *temperatur unda viis*.

18. Cf. Ovid, A. A., i, 56: *hanc habet quidquid in orbe fuit*.

19. **commoda**: *lending itself to*.

22. **ira**: i.e. *Roma irata*; but see Note on l. 16.

23. **Anio**: see Note on III, 16, 4. **Clitumnus**: see Note on II, 19, 25. It is also mentioned by Vergil in his eulogy of Italy (*G.*, II, 146).

24. **Marcus umor**: see Note on III, 2, 12. Pliny's opinion seems to justify Propertius in praising it (N. H., xxxi, 41): *clarissima aquarum omnium in toto orbe frigoris salubritatisque palma praeconio urbis Marcia est inter reliqua deum munera urbi tributa*.

25. **socia . . . ab unda**: *formed by allied waters*; the Alban lake and Lake Nemi are only about a mile and a half apart.

26. **Pollucis**: the spring called *Iaturna*, in the Roman Forum between the temple of Vesta and the temple of Castor. According to tradition, Castor and Pollux miraculously appeared there, watering their horses, after the battle of Lake Regillus in B.C. 498. *Pollux* is used here for both brothers, just as *Castor* alone is often used for both.

27. Vergil in his eulogy remarks upon the same thing, whereat the scholiast Servius naïvely adds: *sunt quidem serpentes in Italia, sed non tales quales in Aegypto aut in Africa*.

29. **Andromedae**: the mention of water snakes suggests the mythical

sea-monster (*κῆτος*), whose victim Andromeda nearly became. See Note on II, 28, 21. **pro matre**: her mother, Cassiopeia had aroused the anger of Poseidon and the Nereids, who sent the monster. On the advice of the oracle of Jupiter Ammon, Andromeda was offered up to it. Notice the *comparatio compendiaria*.

30. Ausonias . . . dapes: *Italian banquets* (*Ausones* is an old name for the inhabitants of Italy). Atreus, king of Mycenae, served up to Thyestes the latter's son in the guise of food. The sun-god (Phoebus) fled at beholding the scene. Cf. Serv. on Verg., *A.*, I, 568. This might happen at Mycenae, but never in Italy.

32. matre: the life of Meleager, hero of the Caledonian boar-hunt, depended upon the preservation of a half-charred firebrand in the possession of his mother Althaea. In a moment of anger she burned it, and he, though far away, died instantly. Cf. Ovid, *M.*, VIII, 260 ff., and the beautiful fifth ode of the recently discovered Bacchylides. **movente**: poetical of the *setting in motion* of the means of destruction. The prose word is *afferre*.

33. Penthea: a king of Thebes, who opposed the worship of Dionysus and was destroyed by the Bacchantes, among whom was his own mother. Cf. Ovid, *M.*, III, 511. **in arbore**: he took refuge in a tree and was torn away. Cf. Eurip., *Bacch.*, 1093. Here *arbore* is probably the Collective Singular, as in III, 3, 13.

34. subdita cerva: Agamemnon was about to sacrifice his daughter Iphigenia, that the Greek fleet, which was becalmed at Aulis, might set sail, when Artemis, substituting a hind, took Iphigenia to Tauris and made her her priestess.

35. curvare: the Infin. after *valere* is poetical and post-Augustan. **pelice**: for the Io-myth see Note on I, 3, 20. Here the metamorphosis seems to be thought of as complete.

37. Sinis: called Πεννοκάμπτης (the bender of fir-trees), a mythical character who infested the road over the isthmus of Corinth. He was accustomed to bend two trees toward each other, and then, fastening his victim to them, to allow them to spring apart. The Accusatives in this and the following lines must be governed by some word of general meaning supplied from the preceding context. *Sinis* may be Nom. or Genitive.

38. Saxa: may refer to Sciron (see Note on III, 16, 12), who thrust his victims off the cliff on to the rocks below. More probably, however, Propertius localizes Sinis in the same region (as Strabo, *18. 1. 4.* appears to do). **in sua fata**: because eventually Theseus applied his own method to him.

39. parens: similarly Vergil (*G.*, II, 173) speaking of Italy: *salve*,

magna parens frugum, Saturnia tellus, | magna virum; and Pliny (*N. H.*, XXXVII, 201): *Italia rector, parensque mundi altera*.

41. *eloquium*: the normal prose word is *eloquentia*.

42. *aptus amor*: *clinging love*.

III, 23.

On the loss of his writing tablets.

After describing the tablets and expressing his gratitude to them (1-10), he wonders what may have been written on them at the time they were lost (11-18), and what use the finder may have put them to (19, 20). He offers a reward for their return (21, 22) and bids his slave post the notice on a pillar (23, 24).

With this poem may be compared Ovid, *Am.*, I, 12.

1. *Ergo*: see Note on I, 8, 1. *periere*: *are lost*, so in the 'lost-notice' found in Pompeii (CIL., IV, 64): *urna aenia perit de taberna*.

2. *quibus*: either Abl. of Place or Dative with *pariter*, a later poetical construction.

4. *non signatas*: he recognized them even without the seal to assist him.

6. *verba diserta*: hence they are called *doctae tabellae*, I, 1.

7. *fixum... aurum*: *gold frame*.

14. *crimina ficta*: *slanders*.

15. *cessabimus*: *play the truant*.

17. *non stulta*: *litotes*.

19. *avarus*: what Propertius fears for his tablets, Ovid in anger desires for his (*Am.*, I, 12, 25): *inter ephemeridas melius tabulasque iacerent, | in quibus absumptas fleret avarus opes*.

22. *ligna*: so Ovid to his tablets (*Am.*, I, 12, 7, 13): *funbria ligna, | inutile lignum*.

23. *puer*: i.e. the slave. *columna*: of some public building.

24. *Esquiliis*: Maecenas lived on the Esquiline, and Vergil near him: cf. Suet., p. 57 (Reiff.): *habuit domum Romae Esquiliis iuxta hortos Maecenatis*. Possibly Propertius's house was a present from Maecenas.

IV, 2.

The *αἴτιον* of Vertumnus, whose statue stood in the Vicus Tuscus near the Forum.

The god introduces himself (1, 2), tells his origin (3-6), explains his name (7-18) [*a vertendo annis* (7-10), *a vertente anno* (11-18), *deus qui vertitur* (19-48)] and also that of the Vicus Tuscus (49-56), and relates the story of his statue and its artist (57-64).

On the aetiological poems of Bk. iv, cf. *Introd.*, 31.

Vertumnus (old participial form *vortomenos*, cf. *auctumnus*, *alumnus*) seems to have been a god of fertility. He had a temple on the Aventine, founded in B.C. 264, where sacrifice was made to him yearly on August 13th. With this poem (esp. l. 23 ff.) may be compared Ovid, *M.*, xiv, 623 ff.

1, 2. Similarly the opening lines of iv, 4 and iv, 10 state the theme. Cf. also III, 11, 1: *quid mirare, meam si versat femina vitam?*

2. *signa*: the spot seems to have been known as the *signum Vertumni*. Cf. Liv., XLIV, 16, 10.

3. *Tuscius ego*: similarly Varro (*L. L.*, v, 46): *deus Etruriae princeps*. In reality he was a genuine Roman deity, and the idea of his connection with Etruria seems to have arisen simply because his statue stood in the Vicus Tuscus. *orior*: observe the use of the Present tense and see G. 230, N. 2; A. & G. 276, a.

4. *Volsinios*: a town in Etruria about sixty-five miles north of Rome. Though it does not seem probable that the god came from there, the town and the god were in some way connected in the minds of the Romans, for in B.C. 264 M. Fulvius Flaccus, who had triumphed over Volsinii, dedicated a temple to Vertumnus. The prose form would be *Volsinienses*.

5. *turba*: the Vicus Tuscus was one of the busiest streets of Rome. Cf. Hor., *S.*, II, 3, 228: *Tusci turba in pia vici*. *templo*: this would only have hindered his vision.

6. *Forum*: the statue faced the Forum.

7. *hac*: the whole region was low-lying and exposed to frequent inundations. Cf. Hor., *C.*, I, 2, 13.

8. Cf. Tib., II, 5, 33: *at qua Velabri regio patet, ire solebat | exiguis pulsa per vada linter aqua*.

9. *alumnis*: the Romans are so called because Rhea Silvia, the mother of Romulus and Remus, became the wife of the river-god Tiber.

10. *verso . . . ab amne*: the same etymology in Ovid, *F.*, VI, 409: *nomen ab averso cepit amne deus*; and the same story in Serv. on Verg., *A.*, VIII, 90.

11. *vertentis . . . anni*: the second etymology.

13. *variat*: *changes its color* (intransitive). *liventibus . . . racemis*: cf. Hor., *C.*, II, 5, 10: *lividos racemos*.

15. *cerasos*: for *cerasa*; see the reverse confusion in Tib., I, 1, 8.

16. *aestivo*: it was a summer berry. Cf. Hor., *S.*, II, 4, 21. *mora rubere*: Vergil (cf. *B.*, VI, 22) speaks of *sanguineis moris*. Cf. also *Copa*, l. 19: *mora cruenta*. The phrase is one of three objects of *cernis*, the

other two being simple Accusatives (*cerasos...pruna*). Cf. Hor., *C.*, I, 1, 19-21 : *nec pocula nec partem demere spernit*.

18. *invito stipite* : by grafting, i.e. contradicting nature.

20. Cf. Ovid's request of Flora (*F.*, v, 191) : *ipsa doce, quae sis; hominum sententia fallax* : | *optima tu proprii nominis auctor eris*.

22. Cf. Tib., IV, 2, 13 : *talis in aeterno felix Vertumnus Olympo* | *mille habet ornatus, mille decorus habet*. In this line and the next observe the protasis of the Condition formed by an Imperative.

23. *Cois* : see Note on Tib., II, 3, 53. *non dura* : i.e. *mollis*.

25, 26. Cf. Ovid, *M.*, XIV, 645 : *tempora saepe gerens faeno religata recenti* | *desectum poterat gramen versasse videri*.

27. *arma tui quondam* : cf. Ovid, *M.*, XIV, 651 : *miles erat gladio*.

28. in . . . *pondere* : the Ablative with *in* is almost equivalent to a Causal Ablative Absolute. Cf. I, 3, 44 : *in externo amore*. *messor* : cf. Ovid, *M.*, XIV, 643 : *o quotiens habitu duri messoris aristas* | *corbe tulit, verique fuit messoris imago*.

31. *mitra* : the turban. In Orph. *Hymn.*, LII, 4, Bacchus is called *μυτρηφόρος*. Cf. Prop., III, 17, 30 : *cingat Bassaricas Lydia mitra comas*. *Iacchi* : *Ἰακχος* = Bacchus. Cf. II, 3, 17.

32. *Phoebi* : sc. *speciem*.

33. *arundine* : the lime-twigs used in fowling.

34. *Faunus* : identified by the poets with the Greek Pan. *plumoso* : bold use of the adjective for the Genitive.

36. *alterno . . . equo* : the reference is to the *desultor*, a kind of circus-rider who leaped from horse to horse (lit. *on alternate horse*). Cf. Man., v, 85 : *nec non alterno desultor sidere dorso* | *quadrupedum et stabilis poterit defigere plantas* | *perque volabit equos ludens per terga volantum* ; Ovid, *Am.*, I, 3, 15.

37. *hic* : sc. *calamus*. Cf. Ovid's description (*M.*, XIV, 651) : (*erat*) *piscator arundine sumpta*.

38. *demissis . . . tunicis* : the opposite of *succinctus*.

39. *ad baculum* : to the accompaniment of a crook, i.e. given a shepherd's crook, parallel to *suppetat* (l. 37). *curare* : act the part of, perform the duties of.

40. *pulvere* = the amphitheatre. Cf. Ovid, *M.*, VII, 542 ; *F.*, II, 360. *ferre rosam* : as a flower-seller.

46. *lingueat* : *will*. It has been plucked and made into a garland for the god. Cf. Verg., *A.*, IX, 435 : *purpureus veluti cum flos succisus aratro languescit moriens*. *ante* : Local, not Temporal.

48. *patria* : i.e. of the Fathers, the old Romans. Cf. l. 2, *signa paterna*.

49. *praemia* : by naming a street after them ; cf. l. 50.

51. *Lycomedius* : the Etruscan Lucumo, who came to help Romulus

against the Sabines under Titus Tatius. Cf. Serv., *A.*, v, 560; Dion. Hal., II, 37, 2; Cic., *de Rep.*, II, 14.

53. *caduca*: *fallen*, not, as often, *destined* or *prone to fall*.

54. *terga . . . fugae*: a mixture of two constructions, *terga dare* and *se dare fugae*.

55. *divum sator*: cf. Vergil's phrase (*A.*, I, 254; XI, 725), *hominum sator atque deorum*.

56. *togata*: i.e. of citizens.

57. *sex versus*: i.e. ll. 59-64. *vadimonia*: those employed in the great business region of the Velabrum and the Forum Boarium, and who had legal appointments in the Forum, were compelled to pass the statue of Vertumnus on their way thither.

58. *creta*: the goal-mark, formerly called *calx*. Cf. Sen., *Ep.*, CVIII, 32: *hanc quam nunc in circo cretam vocamus, calcem antiqui dicebant*.

60. *ante Numam*: i.e. under Romulus, when the cult was supposed to have been introduced; cf. l. 51.

61. *Mamuri*: the mythical artist Mamurius Veturius, who made the shields for the Salii.

62. *tellus . . . veterat*: cf. the formula *sit tibi terra levis*, and Note on Tib., II, 6, 30.

63. *dociles* = *doctos*. Cf. *indociles*, I, 2, 12 and Note.

IV, 3.

Arethusa to Lycotas.

'Excuse the poor writing, but my hand trembles, and tears blot the page which I am sending you (1-6)—you who are far away where all nations may behold you (7-10), all the world except me! Is this your marriage troth? (11-18). A curse upon him who invented war! (19-22). But, tell me, are you well? (23-28). As for me, time hangs heavy (29-42). Would that I were with you: as it is, I await you (43-62). Come! but at any rate be true to me' (63-72).

This is probably the first love-letter in Roman poetry, though Ovid's *Heroides* may have been nearly contemporaneous.

1, 2. *suo . . . meus*: cf. Ovid, *Her.*, v, 1: *nympha suo Paridi, quamvis suus esse recuset*.

Lycotae: the attempts to identify him with the *Lupercus* of IV, 1, 93, or with the *Postumus* of III, 12, are alike unsatisfactory.

2. *cum . . . absis*: dependent upon *si potes*. This position of the *cum* clause is a favorite one in Cornelius Nepos. Cf. *Mil.*, 6, 3, and Nipperdey's Note.

4. *litura*: cf. Ovid, *Il.*, III, 3: *quicumque adspicies, lacrimae fecere*

lituras; *Il.*, xi, 3: *si qua tamen caccis errabunt scripta lituris, oblitus a dominae caede libellus erit.*

5, 6. *incerto, morientis*: a good example of Propertian exaggeration, as the rest of the poem shows.

7. *iteratos*: cf. *iterabimus aequor* (*Hor.*, *C.*, i, 1, 32): the extension of this verb to the meaning *repeat* is poetical. **Bactra**: the chief city of Bactria.

8. *munito . . . equo*: horses and riders alike were *cataphracti*, armed with a coat of mail. **Neuricus**: a people of Scythia.

9. *Getae*: a tribe on the Danube. **curru**: chariots played a great rôle in British warfare. Cf. *Caesar*, *B. G.*, iv, 24, 1: *equitatu et essedariis quo plerumque genere uti consueverunt.*

10. *Eoa . . . aqua*: Local Ablative; see G. 385, N. 1: A & G. 258, f. 3; B. 228, 1, d. **Indus**: the reference is to the Ethiopian expedition of C. Petronius, prefect of Egypt, circa B.C. 24. For *Indus* referring to Ethiopia, cf. *Verg.*, *G.*, iv, 293.

11. Cf. *Ovid*, *Her.*, vi, 41: *heu ubi pacta fides? ubi conubalia iura, | faxque sub arsuos dignior ire rogos?*

12. *rudis: intacta*. **victa**: probably Nom. Sing., but the presence of *rudis* makes also for the Accusative.

13. *deductae*: referring to the procession which brought the bride to the bridegroom's house.

14. *ab everso . . . rogo*: her marriage torch had been lighted at a funeral pyre. Cf. *Ovid*, *M.*, vi, 430 (describing the unlucky marriage of Tereus and Proene): *Eumenides tenuere faces de funere raptas.*

15. **Stygio**: contrast the directions given by *Servius* (*A.*, iv, 167): *aqua petita de puro fonte interest nuptiis*. **recta**: woven on an old-fashioned vertical loom. Cf. *Festus*, p. 277 (M.): *quod a stantibus et in altitudinem teruntur*; *Plin.*, *N. H.*, viii, 194: *rectam tunicam, qualis cum toga pura tirones induuntur novaeque nuptae.*

16. **vitta**: cf. Note on iv, 11, 34. **deo**: *Hymenaeus*. Cf. *Cat.*, lxi, 46: *quis deus magis anxius est petendus amantibus?*; *Ovid*, *M.*, vi, 428: *non Hymenaeus adest.*

17. **vota**: vows caused by his frequent absences and made perhaps to *Fortuna Redux* and the *Lares Viales*.

18. **quarta**: seems to imply that this was his fourth absence.

19. **qui**: the *εὐπετής*. See Note on *Tib.*, i, 10, 1.

20. **per**: *by means of*, i.e. by boring the *ossa* through. **querulas** . . . *ossa*: an example of Propertian 'sub-construction,' for *rauca per ossa* is to be construed closely with *querulas*; cf. iv, 11, 29.

21. **Ocno**: as fast as *Ocnus* made the rope, his donkey consumed it. The most famous representation of the scene was in Polygnotus's painting

of the Lower World, at Delphi. Cf. Paus., x, 29, 2, and Aristoph., *Ran.*, 186.

23. *lorica*: the straps of the breastplate might easily chafe his shoulders.

27. *opto*: without *ut* is very rarely found.

28. *desiderio . . . meo*: *longing for me*; the Possessive pronoun instead of the (Objective) Genitive of the Personal pronoun.

29. *Vesper*: is said to bring the night, just as Aurora brings the day; *induxi* brings up the image of putting on a garment.

31. Cf. Ovid, *Am.*, i, 2, 2: *neque in lecto pallia nostra sedent.*

32. *auctores*: in the sense of *vouchers* or *sureties*. Cf. Ovid, *Am.*, ii, 6, 34: *graculus auctor aquae.*

33. *castrensia pensa*: cf. l. 18.

34. *radios*: *shuttles*.

35. *Araxes*: a river of Armenia, but the next line transfers the scene to Parthia.

37. *tabulas*: *map*. *pictos*: cf. Varro, *R. R.*, i, 2, 1: *spectantes in pariete pictam Italiam*. *mundos*: i.e. parts of the world.

38. *positura dei*: *disposition made by God*. See G. 362, R. 2.

39. *ab*: *in consequence of*, a mannerism of Propertius. Strictly speaking, it is superfluous; cf. iii, 2, 23.

41. *pallida*: she is herself troubled and does not believe in her own excuses.

43. *Hippolyte*: queen of the Amazons, connected with both Hercules and Theseus. The obtaining of her girdle was one of the labors of Hercules. Probably, however, Propertius has in mind her love-affair with Theseus, a better illustration for her theme. Cf. also Stat., *Theb.*, xii, 534. *nuda . . . papilla*: cf. Prop., iii, 14, 13: *qualis Amazonidum nudatis bellica mammis*.

44, 45. *barbara . . . Romanis*: contrasted.

44. *molle caput*: *her woman's head*.

46. Cf. Ovid, *II.*, iii, 68 (Briseis to Achilles): *non ego sum classi sarcina magna tuae*.

47. *pater*: Jupiter.

48. *adstricto . . . frigore*: the phrase *close-bound cold* is curious, but cf. *adstricto . . . gelu*, Ovid, *Tr.*, ii, 196; iii, 4, 48.

50. *vivat*: often used of fire. Cf. Ovid, *F.*, iv, 553: *vivente favilla: live coal*. *ventilat*: i.e. *quail*. Observe the alliteration.

51. *nam mihi quo?*: *for what is going to become of me?*

51, 52. Preparations for his home-coming. *crystallus*: it was used to cool the hands and is sometimes mentioned along with fans. It was thought to have been formed originally from ice. Cf. Sen., *Q. N.*, iii,

25, 12 : *κρύσταλλον* *appellant* (*Græci*) *aeque hunc perlucidum lapidem quam illam glaciem, ex qua fieri lapis creditur.*

53. *surda*: used in the passive sense, *that which is not heard*, i.e. *silent, still*. The active meaning, *not hearing*, i.e. *deaf*, is more common.

kalendis. it was customary to make offering to the Lares on the first day of each month. Cf. Tib., I, 3, 34 : *menstrua tura Lari*.

54. *clausos*: in the *aedicula* or *Lararium*.

55. *Glaucidos*: observe that the dog's name is Greek (like a modern 'French' poodle).

57. *flore*: Collective Singular. *verbenis*: cf. Servius on Verg., *A.*, XII, 120 : *verbena, vocamus omnes frondes sacratas, ut est laurus, oliva vel myrtus.* *compita*: the shrines of the Lares Compitales, at the cross-roads.

58. *crepat*: see Note on Tib., II, 5, 81. *herba Sabina*: a cheaper and more primitive substitute for incense. Cf. Plin., *N. H.*, XXIV, 102 : *herba Sabina . . . a multis in suffitus pro ture adsumitur.*

59. *noctua*: the night-owl, a bird of ill-omen, like the *bubo* (see Note on II, 28B, 38).

60. *tangi*: when the lamp sputtered, it was customary to sprinkle it with wine. The sputtering was accounted a good omen, indicating generally that a guest was coming. Cf. Ovid, *Her.*, XVIII, 151 : *sternuit et lumen, posito nam scribimus illo. | sternuit et nobis prospera signa dedit. | Ecce, merum nutrix faustos instillat in ignes; | crasque erimus plures, inquit, et ipsa bibit.*

61. *agnis*: slaughtered in honor of his return. Cf. Hor., *Ep.*, I, 3, 36 : *pascitur in vestrum reditum rotiva iuvenca.*

62. *succincti*: the regular costume of the assistant priests. Cf. Ovid, *F.*, I, 319 ; IV, 413 : *succinctus minister* ; Suet., *Cal.*, 32 : *succinctus poparum habitu.*

64. *odorato . . . duci*: cf. Tib., I, 5, 36 : *odoratos Armenios.* *carbasa lina* : *carbassus*, which itself means *linen*, is used here adjectively with *lina* to express an added degree of fineness.

66. *versis . . . equis*: see Note on III, 9, 54.

68. *pura . . . hasta*: a pointless spear (Servius on Verg., *A.*, VI, 760 : *hasta . . . sine ferro*), given, like the modern Victoria Cross, as a reward for unusual bravery.

70. *lege*: *condition*.

71. *portae . . . Capenae*: where those returning from Brundisium by the Via Appia would enter Rome.

IV, 4.

The romance of Tarpeia.

Introduction (1, 2). The scene (3-14). Tarpeia's infatuation (15-30), her soliloquy (31-66), and troubled slumber (67-72). Rome takes holiday (73-80), and Tatius makes a night attack (81-86). Tarpeia receives her reward (87-92). Conclusion (93, 94). The original mercenary content of the Tarpeia-legend (cf. Liv., I, 11; Dionys. Hal., II, 39, 40; Plut., *Rom.*, 17) is changed here into a love-story. Plutarch (*l. c.*) tells us of a certain poet Simylas, who introduced a similar change of motif, setting the whole story, however, in the time of the invasion of the Gauls. With the form of the myth as Propertius has it, may be compared the story of Scylla, daughter of Nisus, king of Megara, and that of Nanis, daughter of Croesus.

1. **sepulcrum**: Tarpeia was supposed to have been buried on the Capitol. Her tomb is the *αἶριον* which gave the poem its birth. Cf. Varro, *L. L.*, v, 41: *hic mons ante Tarpeius dictus, a virgine Vestale Tarpeia, quae ibi ab Sabinis necata armis et sepulta*; Plut., *Rom.*, 18: *τῆς Ταρπηΐας ἐκεῖ ταφείσης ὁ λόφος ὠνομάζετο Ταρπηΐος*.

2. **antiqui...Iovis**: in contrast to the new Temple built in B.C. 78 to replace the one which had been burned.

3. **felix**: in the old meaning of *fertile*, i.e. *luxuriant*; cf. *felicis...silvas* (Verg., *G.*, II, 81); *felix arbor* (Liv., v, 24).

With these lines (1-3) may be compared Ovid, *Am.*, III, i, 1 ff.

4. **nativis**: in contrast with water brought in pipes. **obstreperit**: *outrustles*. **arbor**: Collective.

5. **Silvani...domus**: groves were often thought of as sacred to Silvanus. Cf. the one mentioned in Verg., *A.*, VIII, 597 and that in Plautus's *Aul.*, 674 (where Silvanus = Pan).

6. **poturas ire**: we should expect *potum ire*.

7. **Tatius**: i.e. Titus Tatius, the leader of the Sabines. **praecingit**: Propertius conceives of the Sabine fortifications as running close up to, but not including the spring. Cf. l. 15.

8. **coronat**: similarly Ovid, *M.*, v, 388: *silva coronat aquas, cinxerunt latus omne*.

9. **Curetis**: from the old Sabine capital of Cures.

10. **lento**: *long drawn out*. **saxa Iovis**: the Capitoline hill, upon which Jupiter's temple was situated.

13. **murus**: the wall built by Romulus is apparently left out of account. **curia saepta**: in the northeast corner of the Forum.

14. **fonte**: not to be confounded with the *fons* of ll. 7 and 15. **bibo**: takes the Acc. more often even if the conception is partitive.

15. Cf. Livy's account (I. 11, 6): *aquam forte ea (Tarpeia) tum sacris extra moenia petitem ierat*. **deae**: Vesta. **fontem**: the one described in l. 7.

16. **medium . . . caput**: the crown of her head. **fictilis urna**: cf. Schol. on Pers., II, 59: *virgines Vestales vasis fictilibus usae sunt*; and Ovid's account of Rhea Silvia (F., III, 11): *ponitur e summa fictilis urna coma*.

17. **et**: often used, like *καί*, to introduce an emphatic question or exclamation. **una . . . mors**: cf. Hor., C., III, 27, 37: *levis una mors est | virginum culpa*; Soph., Ant., 308: οὐχ ὑμῖν "Αἰδης μόνος ἀρκέσει.

19, 20. Tattius is thought of here as a young man, though Vergil (A., VIII, 638, calls him *senex*. It is natural, under ordinary circumstances, to conceive of a patriarch as old.

22. **inter**: from between. The Latin cannot double the preposition. **excidit**: cf. Tib., IV, 2, 3, 4: *at tu, violente, caveto | ne tibi miranti turpiter arma cadant*.

23. **causata est**: cf. Tib., I, 3, 17.

24. **in**: omitted in prose, which regards the case as Instrumental.

25. **Nymphis**: *water-sprites*, who would naturally be worshipped at the spring.

26. **Romula**: poetical for *Romulea*.

27. **primo . . . fumo**: at nightfall when the fires are being lighted in preparation for the coming meal: cf. Verg., B., I, 82: *et iam summa procul villarum culmina fumant | maioresque cadunt altis de montibus umbrae*.

29. **Tarpeia . . . arce**: proleptic title.

30. **vicino**: the Tarpeian rock is near to the temple of Juppiter.

32. **oculis . . . meis**: *mihi*.

33. **vestros**: i.e. *Sabinorum*.

34. **captiva**: although a prisoner.

conspicer: have sight of.

35. **montes**: sc. *valeant*.

36. **pudenda**: not *shameful*, but *shamed*.

37. **meos . . . amores**: *my darling*, i.e. Tattius.

38. **cui**: the horse which she envies. Cf. Ovid, Am., II, 15, 7 (to a ring which he has presented to his mistress): *felix, a domina tractaberis, anule, nostra*; Theocr., III, 12: αἶθε γενοίμαν ἄ βομβεῦσα μέλισσα καὶ ἐς τὸν ἄντρον ἰκοίμαν. **dextras . . . iubas**: with his own hand dresses the mane to the right.

39. **Scyllam**: Scylla, daughter of Nisus, king of Megara, cut off the

fateful lock of her father's hair, that Minos might capture the town. Cf. Ovid, *M.*, viii, 6 ff. and the Pseudo-Vergilian *Ciris*.

40. *canes*: Propertius confounds her with the other Scylla, the sea-monster, daughter of Phoreys. Similar confusion in Lucr., v, 893; Verg., *B.*, vi, 74; Ovid, *Am.*, ii, 12, 21; *F.*, iv, 500.

41. *fraterni . . . monstri*: the Minotaurus, whose mother Pasiphae was also the mother of Ariadne. Theseus was assisted by Ariadne in the killing of the Minotaurus.

42. *lecto stamine*: by gathering up the clew, the thread given him by Ariadne, by means of which he found his way out of the labyrinth.

43. *Ausoniis*: see Note on iii, 22, 30.

44. *inproba*: cf. *probro* (l. 36) and observe the juxtaposition *inproba virgineo*.

45. *Pallados*: Vesta, so called because the Palladium was kept in her temple; cf. Cic., *pro Scaur.*, 47: *Palladium illud, quod quasi pignus nostra salutis atque imperii custodiis Vestae continetur*.

48. *tu*: Tattius.

49. *perfida . . . tacentes*, the path was treacherous, because the water was noiseless and gave no warning.

50. *semper*: with *fallaci*. *aquas*: the water plays a great rôle in Ovid's accounts (*M.*, xiv, 775; *F.*, i, 261).

51. *magicæ . . . Musæ*: possibly a reference to the incantations of Medea, who helped Jason.

52. *haec quoque*: my tongue too.

53. *toga picta*: a purple garment embroidered in gold, worn by the triumphator and by the statue of Jupiter Optimus Maximus in the Capitoline temple. *quem*: Romulus.

54. *nutrit*: on the tense, see Note on iv, i, 3. *dura papilla*: cf. ii, 6, 20; *nutritus duro, Romule, lacte lupae*.

55-58. Just as Tarpeia offers Tattius the alternatives of taking her as his bride or his slave, so Ariadne addresses Theseus (*Cat.*, lxi, 158-161): *si tibi non cordi fuerant conubia nostra, | . . . at tamen in vestras potuisti ducere sedes, | quæ tibi incundo famularer serua labore*.

56. *dos . . . Roma*: cf. the bargain of Antony and Cleopatra, iii, 11, 31.

58. *alterna . . . vices*: repay the debt of wrong by the law of requital. *repente*: the common prose word is *referre* or *reddere*.

59. *conmissas . . . acies*: cf. the story of the Sabine women in Liv., i, 11, and Ovid, *F.*, iii, 217.

61. *Hymenææ*: cf. *Cat.*, lxi, 12: *nuptialia concinens voce carmina tinnula*.

63. *quarta . . . bucina*: marking the beginning of the fourth and last of

the night watches (*vigiliae*) ; *bucina* is horn, not trumpet. Cf., however, *tuba* (l. 80).

64, 65. Cf. Verg., *A.*, II, 9 : *suadentque cadentia sidera somnos*.

68. *furiis* : is thought of as personified in *accubuisse* and as abstract in *novis*.

69. *tutela* : cf. Ovid, *F.*, VI, 258 : *flammae custos...dea*.

70. in *ossa* : cf. Verg., *A.*, I, 659, where Cupid is sent to Dido : *ut...furentem | incendat reginam atque ossibus impicet ignem*.

71. *Thermodonta* : a river of Pontus.

72. *Strymonis* : a Thracian Amazon. The same connection of Thrace and Pontus in Verg., *A.*, XI, 659 : *quales Threiciae cum flumina Thermodontis | pulsant et pictis bellantur Amazones armis*.

73. *festus* : supply *dies* by anticipation from following line. **Pa-**

rilia : the festival of the birthday of Rome, celebrated on April 21.

74. *moenibus* : cf. Ovid, *M.*, XIV, 774 : *festisque Palilibus urbis moenia conduntur*.

76. *madent* : generally of drink, here of food. Cf. Plaut., *Men.*, 326 : *iam ergo haec madebunt fazo*.

77. *raros* : i.e. placed at intervals. **acervos** : cf. Tib., II, 5, 87, and Note.

78. *ebria* : cf. Tib., II, 5, 87 : *at madidus Baccho sua festu Palilia pastor concinet*.

80. *intermissa...tuba* : since the guards have been dispensed with, guard signals are unnecessary.

82. *pacta...pactis* : for a similar repetition, cf. IV, 7, 92 : *vehimur, vectum*.

83. *festoque* : the *que* is almost equivalent to *itaque*. The hill was hard to ascend, and therefore left unguarded on this holiday.

84. *nec mora* : one of Ovid's favorite formulae for a transition. **vo-**
cales...canes : the baying hounds ; i.e. the baying of the hounds.

85. *Iuppiter* : whose sanctuary Tarpeia was about to betray.

86. *tuis* : Tarpeia.

89. *hostes* : although he was a foe.

90. *regni* : an ironical allusion to l. 55, *regina*.

91. The orthodox account of her death is retained here by Propertius, although thus in combination with the erotic motif it has lost its point. Cf. Liv., I, II, 7 : *obrutam armis necavere*.

92. *virgo* : ironical.

94. *vigil* : Tarpeia. **praemia** : the glory of having the hill named after her.

IV, 6.

An aetiological poem on the temple of Apollo on the Palatine, which was dedicated in B.C. 28. The poet, as priest of the Muses, prepares to offer sacrifice and praise to the Palatine Apollo, the god of Actium (1-14). He sketches the scene on the day of the battle (15-26), describes the Epiphany of Apollo (27-36), tells his speech (37-54), and indicates how the victory was won (55-68) and how it ought to be celebrated (69-86). This poem itself was written in B.C. 16 (cf. l. 77 and Note) on the occasion of the fourth celebration of the *ludi quinquennales* in honor of Apollo. With the description of the battle of Actium should be compared Vergil's account in connection with the shield of Aeneas (A., VIII, 675 ff.).

1. *vates*: see Note on III, 1, 3. *faventia*: see Note on Tib., II, 1, 1.

3. *serta*: fem. form instead of the more common *sertum*; cf. Prop., II, 33, 37, *sertae*. *Phileteis*: for Philetas of Cos: cf. Introd., 7; *certare* with Dat. is poetical.

4. *Cyrenaeas*: the reference is to Callimachus of Cyrene. Cf. Introd., 7.

5. *costum*: cf. Plin., N. H., XII, 41: *radix et folium Indis in maximo pretio, radix costi gustu fervens, odore eximia*. *blandi . . . turis*: cf. Lygd. (Tib.), III, 3, 2: *blanda . . . tura* *honores*: offering. Cf. Verg., A., III, 118: *meritos aris mactavit honores*; III, 547: *iussos adolemus honores*.

6. *ter*: cf. Tib., I, 5, 11. *laneus orbis*: the wreath of wool. Cf. Verg., B., VIII, 64: *offer aquam et molli cinge haec altaria vitta*.

8. *Mygdoniis*: the flute is pictured as pouring forth sound like wine from a jar. The jars are called *Mygdoniis* (Phrygian), because the flute was supposed to have been invented in Phrygia. Cf. Paus., x, 30, 9; and also Mosch., I, 97: *αὐλὸς Μυγδόσιος*. *eburna*: i.e. inlaid with ivory.

9. *procul*: see Note on Tib., II, 1, 11; *fraudes* indicates the malicious motive, *noxa* the actual mischief.

10. *novum . . . iter*: referring probably to the aetiological poetry, in the style of Callimachus, which he was introducing into Rome. *laurea*: sacred to Apollo.

11. The line is virtually the title of the poem.

12. *Calliope*: see Note on II, 1, 3.

13. *Caesaris . . . Caesar*: observe the position. *nomen*: glory. *ducuntur*: a metaphor from spinning. Cf. Hor., S., I, 10, 43: *epos . . . Varius ducit*; Ovid, Tr., I, 11, 17: *ipse trementi | carmina ducbam qualiacumque manu*.

14. *ipse*: emphasizing the greatness of his request: cf. Ovid, Tr., II,

215 : *utque deos coelumque simul sublime tuenti | non vacat exiguis rebus adesse Iovi.*

15. **Athamana**: the Athamanes were a people of Epirus. Cf. Strabo, VIII, 7, 1. As a matter of fact they lived far inland, near the border of Thessaly, but the word is used loosely for 'Epirote' in general.

16. **condit**: *lulls to rest*. This is another case of 'inverted passive'; see Note on III, 22, 16.

17. **Iuleae**: i.e. of Augustus, descended from Iulus, Ascanius, son of Aeneas. **monumenta**: i.e. the gulf itself and the natural features of the landscape. Cf. Cat., XI, 10, where the Rhine and Britain are called *Caesaris monimenta*.

18. **non operosa**: *offering no difficulties*. The reference may be to Augustus's improvement of the harbor after the battle.

19, 20. **moles pinea**: cf. Vergil's account (l. c., l. 693): *tanta mole viri turritis puppibus instant*. **nec**: *yet not*; see G. 480, 3. **avis**: i.e. fortune.

21. **Teucro . . . Quirino**: Romulus, descended from Aeneas, the Trojan. For the construction, cf. Hor., C., III, 3, 18: *Ilion, Ilion—mihi castaeque damnatam Minervae*.

22. **pila**: the national Roman weapon—in the hands of a foreigner, and a woman!

23. **Augusta**: strictly speaking an anachronism, for Octavius did not receive the title of Augustus till B.C. 27, four years after the battle of Actium; so also in Verg., A., VIII, 678. **plenis . . . velis**: cf. Verg., A., VIII, 682: *ventis et dis . . . secundis*.

24. **vincere**: Explanatory Inf. with *docta*; see Note on Tib., I, 7, 20.

25. **Nereus**: a sea deity, the father of the Nereids and the husband of Doris. **lunarat**: rarely, as here, transitive, but cf. Ovid, Am., I, I, 23.

26. **picta . . . aqua**: the waves reflecting the polished armor were lashed by the strokes of the oars; similarly in Verg., A., VIII, 677.

27. **Phoebus**: the Epiphany of Apollo is in Vergil's account much more majestic. Cf. A., VIII, 704 ff. He does not have to come from a distance, but, simply bending his bow from the highland of his temple, he waits until the struggle is well under way, and his interference alone without other help brings victory. In Propertius's account he makes a long journey, starts to help at the very beginning of the conflict, and conquers with the aid of Augustus (l. 56). **linquens**: the Pres. participle gives the impression of instantaneous motion, according to Postgate. **stantem . . . Delon**: the floating island of Delos remained fixed after Leto had given birth to Apollo upon it. Cf. Verg., A., III, 76; and

Pindar in Strabo, x, 5, 2 : ἦν γὰρ τὸ πάροιθε φορητὰ κυμάτεσσι τε Δᾶλος παντοδαπῶν τ' ἀνέμων ῥιπαῖσιν.

28. *Notos*: see Note on Ovid, II, 16, 22.

29. *nova flamma*: cf. Verg., *A.*, VIII, 680 (of Augustus): *geminas cui tempora flammæ | lætu vomunt, patriumque aperitur vertice sidus.*

31, 32. Not like the Apollo Citharoedus; cf. Tib., II, 5, 1 ff.

32. *testudineæ . . . lyrae*: cf. Tib., IV, 2, 22: *testudinea . . . lyra.*

33. *Agamemnona*: he had wronged Chryses, the priest of Apollo.

34. *rogis*: cf. the description, Hom., *Il.*, I, 52: αἰεὶ δὲ πυραὶ νεκῶν καίοντο θαμναί.

36. *inbelles . . . deae*: the Muses. Apollo is here in his capacity of Μουσηγέτης.

37. *longa . . . ab Alba*: Augustus was descended from Aeneas, whose son Ascanius founded Alba Longa. *mundi servator*: Horace (*C.*, IV, 15, 17) calls Augustus *rerum custos*.

38. *Hectoreis . . . avis*: his ancestors, Hector and the other Trojan heroes.

40. *onus*: the quiver of arrows.

41. *solve*: see Note on III, 21, 2.

42. *publica vota*: the prayers of the state.

44. *Palatinas . . . aves*: cf. Liv., I, 6, 4: *Palatium Romulus, Remus Aventinum ad inaugurandum templa capiunt.* Cf. the phrase *Palatinas . . . aves*, Ovid, *F.*, V, 151.

45. *nimum . . . prope*: too near, i.e. to Italy.

46. *principe*: Augustus was made *princeps senatus* in B.C. 28. *regia*: i.e. of queen Cleopatra.

47. *remiget alis*: cf. Hom., *Odys.*, XI, 125: ἐρετμὰ τὰ τε πτερὰ νηυσὶ πέλονται.

48. *invito . . . mari*: cf. Ovid., *Her.*, XIII, 126: *invitis . . . aquis.*

49. *quodque*: and as for the fact that. *Centaurica saxa*: on the prows of the ships were figures of Centaurs hurling rocks: similarly Verg., *A.*, X, 195 ff.: *ingentem remis Centaurum promovet: ille | instat aquae sarumque undis immane minatur.*

50. *pictos . . . metus*: cf. Hor., *C.*, I, 14, 14: *nil pictis timidus navita puppibus | fidit.* *metus* = φόβοι.

52. *iusta*: cf. Cic., *de Off.*, I, 38: *cum vero de imperio decertatur belloque quaeritur gloria, causas omnino subesse tamen oportet easdem quas dici paulo ante iustas causas esse bellorum.*

53. *committe rates*: join battle. Cf. IV, 4, 59: *commissas acies.*

54. *laurigera*: Apollo is himself called *Lauriger* in Ovid, *A. A.*, III, 389.

55. *arcus*: *Pluralis Majestaticus*. See Note on Tib., I, 2, 79. Prose would have used the Ablative.

56. *proxima*: see Note on l. 27.

57. *femina*: contemptuous.

58. Cf. Florus, II. 21, 7: *nec ulla re magis hostilium copiarum apparuit magnitudo quam post victoriam: quippe immensae classis naufragium bello factum toto mari fluitabat Arabumque et Sabaeorum et mille Asiae gentium spolia purpura atque illito adsidue mota ventis maria recomebant.*

59. *Idalio* . . . *astro*: on Caesar's comet, cf. Suet., *Caes.*, 88: *stella crinita per septem continuos dies fulsit. . . creditumque est animam esse Caesaris in caelum recepti.* *Idalio* contains a reference to Cyprus as the home of the worship of Venus, and so to Caesar's descent from Venus through Aeneas.

60. *fides*: proof.

61. *Triton*: a sea deity. *marinae* . . . *deae*: the Nereids.

62. *libera signa*: the standards of freedom, possibly with a recollection of the *regia vela*, l. 46.

63. *cymba*: in reality she had sixty ships. Horace indulges in a similar exaggeration, *C.*, I, 37, 12: *minuit furorem | vix una sospes navis ab ignibus.*

64. *hoc unum*: is best taken in apposition with the following phrase: but this construction cannot be paralleled. *iusso* . . . *die*: i.e. *mortitura sed non iusso die.*

65. *di melius*: sc. *egerunt* or *fecerunt*, with a reference to past time.

66. *vias*: especially the *Sacra Via*.

67. *monumenta*: the *ludi quinquennales* for which the poem was written.

69. *citharam*: cf. Hor., *C.*, II. 10. 18: *quondam cithara tacentem | suscitavit Musam neque semper arcum | tendit Apollo.*

70. *victor*: possibly this was the *ἐπικλησις*, or cult-name, of the Palatine Apollo.

71. *candida*: cf. *pura cum veste* (Tib., I, 10, 27: II. I. 13).

72. *blanditiae*: so *blandi turis* (l. 5) of a smell that caresses the person. *rosae*: best taken as a Collective Genitive Singular with *blanditiae*.

73. *Falernis*: a famous wine frequently referred to by Horace.

74. *spica Cilissa*: cf. Ovid, *F.*, I, 76: *et sonet accensis spica Cilissa focis.*

75. Cf. Ovid, *M.*, VII. 432: *carmina vino | ingenium faciente canunt.*

76. *Bacche* . . . *Phoebo*: Bacchus and Apollo are often associated in this connection. Cf. III, 2, 7.

77-79. Triumphs in the north (*Sycambros*), the south (*Morones*), and the east (*Parthum*).

77. Sycambros : a tribe on the east bank of the Rhine. According to Dio Cass., LIV, 20, 4, this submission took place in B.C. 16. Cf. Hor., C., IV, 2, 34.

78. Cepheam . . . Meroen : an island in the Nile in the eastern part of the Soudan. *Cepheam* because the myth of Andromeda, daughter of *Cepheus*, was localized there. The expedition here referred to is that of C. Petronius ; see Note on IV, 3, 10. Cf. *Mon. Ancyrr.*, v, 22 : *in Aethiopia usque ad oppidum Nabata peruentum est, cui proxima est Meroe*.

80. Remi : for *Romuli*. See Note on I, 22, 23. The standards were returned in B.C. 20. **confessum :** *confessed* (defeat) ; the absolute use is not found elsewhere.

82. pueros . . . suos : Gaius and Lucius Caesar, the children of Agrippa and Julia, were adopted by Augustus in B.C. 17, the year before the writing of this elegy.

83, 84. Similarly an Englishman might speak of the vengeance for Gordon's death in the ultimate capture of Khartoum.

85. ducam : *prolong*. For the sentiment, cf. Tib., I, 9, 61 seq. : *illam saepe ferunt convivium ducere Baccho, | dum rota Luciferi provocet orta diem*.

IV, 7.

A visit by night from the 'shades' of Cynthia.

The beginning (1-12) and the end (95, 96) of the poem serve simply as a frame for her speech (13-94). In it she complains of her lover's faithlessness (13-34) and of the changes in the household (35-48), expresses her pride in his poetry (49-54), describes her present estate (55-70), gives commands touching the future (71-86), and promises to visit him in dreams (87-94).

1. aliquid : similarly Ovid, *Am.*, I, 12, 3 : *omina sunt aliquid* ; *M.*, VI, 542 : *si numina dirum sunt aliquid*.

2. lurida . . . umbra : cf. IV, 11, 8 : *lurida porta*. **evictos :** *vanquished*.

3. namque : an uncommon conjunction used postpositively by Propertius following Varro and Catullus. **incumbere fulcro :** for the position, cf. Ovid, *M.*, XI, 655 (Meyone's ghost appears to Ceyx) : *ante torum stetit . . . tum lecta incumbens . . . ait*.

4. Murmur . . . viae : see Note on III, 16, 25. Cynthia's grave was on the Via Tiburtina, not far from Tibur itself. Cf. I, 81 ff.

5. Somnus : the god of sleep. **ab exequiis :** *immediately after the funeral*. **amoris :** i.e. Cynthia.

6. *frigida*: cf. Ovid, *Am.*, III, 5, 42: *frigidus in viduo...loro*. *regna*: domain.

8. *oculos*: Cynthia's eyes play a great rôle; cf. I. I, 1. *adusta*: see Note on Tib., II, 6, 40.

11. *spirantis*: Genitive; of one who is alive, i.e. like a living person.

12. *increpuere*: cf. III, 10, 4.

14. Cf. Hom., *Il.*, XXIII, 69 (the shade of Patroclus to Achilles): εὔδεις, αὐτὰρ ἐμείῳ λελασμένος ἔπλεν, Ἀχιλλεῦ;

15. *vigilacis*... *Suburae*: the street which ran in the hollow between the Quirinal and the Esquiline, a not over-respectable quarter and noisy at night, hence *vigilacis*. Cf. Mart., VI, 66, 1, 2: *famae non nimium bonae puellam | quales in media sedent Subura*, and XI, 78, 11.

18. *alterna*... *manu*: hand over hand.

19. *pectore mixto*: breast to breast.

20. *Our cloaks made the streets feel the warmth*.

21. *foederis*: Genitive in Exclamation, instead of the customary Accusative. See G. 383, 3; A. & G. 223, d.

22. *Noti*: see Note on I, 8, 12. The attributive use of the Fut. participle is just making its appearance in Propertius's time. Cf. I. 48.

24. *te revocante*: the same superstition, that the prayers and tears of a loved one could somewhat hinder death, is found in Ovid, *Tr.*, III, 3, 41: *nec dominae lacrimis in nostra calentibus ora | accedent animae tempora parva meae*. The same superstition recurs in Jeremy Taylor's *Holy Dying*, ch. III, sect. 7.

25. *fissa*... *arundine*: the *split reed* was probably used as a rattle to frighten evil spirits away from the dead body. Cynthia complains that this precaution was neglected in her case.

26. *tegula curta*: the roof of the building in which her body had been placed was leaky.

27. *curvum*: bowed down with grief.

28. *atram*... *togam*: a sign of mourning, in opposition to the *toga candida*. Cf. Iuv., X, 244: *multis in luctibus, | inque perpetuo maerore et nigra veste senescunt*.

31. *ventos*: a strong wind was desirable, so as to increase the fire on the funeral pyre.

33. *grave*: burdensome.

34. *cado*: a jar to hold the offerings to the dead. Cf. Ovid, *F.*, II, 540. Cynthia would have been content with a broken one (*fracto*).

35. *Lygdamus*: Cynthia (III, 6) and Propertius (IV, 8) both had a slave of that name. *lammina*: burning with a hot iron, a process in slave-torture. Cf. Cic., *Verr.*, v, 163.

36. *pallida*: with *vina*, i.e. *poisoned* wines, causing death. Cf. *pallida mors*, Hor., *C.*, I, 4, 13.

38. *igneae testae*: the 'Judgment of God' consisted in holding a red-hot pot or kettle in the hands without burning one'sself. Cf. the watchmen in Soph., *Antig.*, 264: ἤμεν δ' ἔτοιμοι καὶ μύδρους αἰρεῖν χεροῖν | καὶ πῦρ διέρπειν. Saliva was believed to be a counter-charm, preventing the operation of the 'judgment.' On the virtues of saliva, cf. Plin., *N. H.*, xxviii, 35 ff.

40. *aurata cyclade*: a stately garment, embroidered with gold and having a train. According to Servius on Verg., *A.*, I, 649, Aeneas presented one to Dido.

41. *quasillis*: *wool-baskets*. Cf. Tib., iv, 10, 3.

43. *nostra . . . monumenta*: *my grave*.

44. *codicis*: the pillory. Cf. Iuv., II, 57.

45. *caeditur . . . suspensa*: cf. Plaut., *Most.*, 1167: *verberibus . . . caedere pendens*.

46. *per nomen . . . meum*: *in my name*.

47. *imaginis*: such statuettes of gold, or of gold and ivory, are often mentioned. Juvenal (xi, 17) tells of a spendthrift who melted up the statuette of his mother.

49. *insector*: *reproach*.

52. *tergeminus . . . canis*: cf. III, 5, 43. *molle sonet*: on the fear of Cerberus, see Note on III, 18, 23.

53. *si fallo*: cf. IV, II, 27.

54. Possibly a reference to the popular superstition that the spinal column turned into a snake. Cf. Ovid, *M.*, xv, 389: *sunt qui, cum clauso pulrefacta est spina sepulcro, | metari credant humanas angue medullas*; and Plin., *N. H.*, x, 188.

56. *diversa . . . aqua*: a variation from the original idea of Charon's bark for all.

57. *una . . . altera*: belong together and are contrasted with the *altera* of l. 59. *Clytaemestrae*: who slew her husband Agamemnon, for love of Aegisthus. *Cressae*: the 'Cretan' Pasiphae, wife of Minos.

58. *mentitae . . . bovis*: the heifer which Daedalus made for her.

59 ff. Cf. the description of Elysium in Tib., I, 3, 59 ff.

60. *mulcet . . . aura*: cf. Cat., LXII, 41: *(flos) quem mulcent aurae*.

61. *numerosa*: *melodious*. *Cybēbes*: the *magua mater decorum*, more commonly called Cybèle.

63. *Andromede*: see Note on II, 28, 21. *Hypermetre*: the only one of the daughters of Danaus who spared the life of her husband (Lynceus).

65. *maternis*: see Note on III, 22, 29.

67. *sorores*: the other Danaids.

69. **sanamus**: for love thought of as a sickness, cf. such phrases as *vesanus, male sanus*.

71. **mandata**: cf. III, 7, 55 (Paetus drowning): *flens tamen extremis dedit haec mandata querellis*.

72. **herba**: she takes it for granted that her successor has displaced her in his affections by means of magic arts.

74. **potuit**: she could have, but she did not.

75. **nomen ab usu**: *λάτρης* = servant. Euripides (*Herc. Fur.*, 823) calls Iris *τὴν θεῶν λάτρην*.

76. **speculum . . . porrigat**: a regular part of a maid's duties.

78. **ure**: as a means of conveying them to the lower world.

79. **hederam**: ivy was dreaded because of its dismantling propensities. Cf. Plin., *N. H.*, XVI, 144: *hedera . . . sepulcra, muros rumpens*.

81. Cf. Hor., *C.*, I, 7, 13: *et praeceps Anio ac Tiburni lucus et uda | mobilibus pomaria rivis*.

82. **Herculeo numine**: cf. II, 32, 5: *Herculeum Tibur*. The cult of Hercules was introduced into Rome from Tibur. **ebur**: the superstition that ivory kept at Tibur would never change its color and that discolored ivory would be there restored to its pristine color is mentioned by Martial, VIII, 13: *dum Tiburtinis albescere solibus audit | antiqui dentis fusca Lycoris ebur*; and by Silius Italicus, XII, 229: *quale micat semperque novum est quod Tiburis aura | pascit ebur*.

84. **vector**: *coachman*. There was a great deal of driving between Tibur and Rome.

85. **aurea**: cf. Hor., *C.*, I, 5, 9: *qui nunc te fruitur credulus aurea*.

87. **portis**: the gates of dreams; cf. Hom., *Odyss.*, XIX, 562.

90. **errat**: during the daytime he is tied up to guard the door.

92. **vehimur, vectum**: see Note on IV, 4, 82.

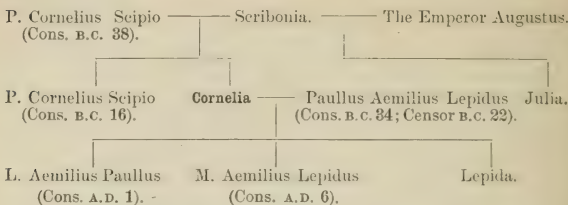
IV, II.

Cornelia consoles her husband.

'Paullus, grieve not overmuch because I am gone, for grief avails naught against Death, who is no respecter of persons (1-14). And now, ye gods of the dead, let me defend myself before you (15-28). Great as was the glory of my own family (29-32) and of thine, Paullus (33-40), yet have I lived worthy (41-48), nor do I fear any man's judgment (49-54). Even Caesar's household need not blush to own me (55-60), and my children shall rise up and call me blessed (61-72). Them I commend to thee, Paullus (73-84), and to you, my children, your father (85-98). I have spoken' (99-102).

Scaliger calls this poem *regina elegiarum*.

The following genealogical table will be of assistance in understanding the poem :



1. **urgere**: cf. Hor., *C.*, II, 9, 9 : *tu semper urges flebilibus modis | Mysteriis ademptum*. Possibly the line is a recollection of Verg., *A.*, VI, 376 : *desine fata deum flecti sperare precando*.

2. **ad**: in answer to. **precēs**: similarly Horace says of Mercury (*C.*, I, 24, 17) : *non lenis precibus fata recludere*.

3. **infernas . . . leges**: the laws of the kingdom of the lower world, its jurisdiction. **funera**: the dead; see Note on I, 17, 8.

4. **non exorato** = *inexorabili*; as what has not been done presumably cannot be done. **adamante**: cf. Verg., *A.*, VI, 552 : *porta adversa ingens solidoque adamante columnae*; Lucian, *de Luctu*, 4 : *πρὸς πύλῃ αὐτῇ ἀδαμαντίνῃ . . . Αἰακὸς ἔστηκεν*.

5. **fuscae deus . . . aulae**: Pluto; cf. Hor., *C.*, II, 13, 21 : *furcae regna Proserpinae*. On *aulae*, cf. Eurip., *Alc.*, 259 : *νεκύων ἐς αὐλάν*.

6. **litora surda**: the banks of the Styx.

7. **portitor**: Charon. **aera**: the passage-money.

8. **rogos**: grave.

9. **sic**: *this message*, i.e. the trumpets sounded in full knowledge of these facts.

10. **lecto**: the *lectus funebris*.

11, 12. (Cf. in general III, 18, 11 (of Marcellus) : *quid genus aut virtus aut optima profuit illi | mater ?* and Walter Savage Landor : *Ah ? what avails the scepter'd race ?*)

11. **currus avorum**: possibly the triumphal-wagon of the ancestors, preserved in the *Vestibulum*, or it may refer merely to the fact that the ancestors had celebrated triumphs.

12. **pignora**: her three children.

13. **Cornelia**: emphatic. It is noteworthy that the Roman finds it difficult to speak of himself in the third person. So here he relapses to the first in the following line. Cf. IV, 6, 1, 2.

14. Cf. II, 9, 13 : *tanti corpus Achillis | maximaque in parva sustulit ossa manu* ; and Ovid, *Am.*, III, 9, 40.

15. *damnatae noctes* : *damnatorum noctes*. *paludes* : cf. Ovid, *M.*, I, 737 : *Stygias...paludes*.

16. The line III, 7, 58, is very similarly built : *et quaecumque meum degravat unda caput*.

17. *inmatura* : a premature death was considered as a punishment for evil-doing, hence the addition of *non noxia*.

18. *pater* : Pluto.

19 ff. The description is thoroughly Roman, the picture of a praetor sitting in judgment.

19. *quis* : a Propertianism—any one with the attributes of Aeacus. *Aeacus*, Aeacus, Minos, and Rhadamanthys (the *fratres* of l. 21) were the three judges in the lower world.

20. *vindicet* : in its original sense as found in the Twelve Tables. *pila* : by means of which the judges voted.

22. *Eumenidum* : ready to fulfil the sentence passed upon the condemned. Cf. Stat., *Theb.*, VIII, 24, 25 : *stant Furiae circum rariarumque ex ordine Mortes, | saevaeque multisonas evertat Poena catenas*; and Lucian, *Men.*, 11 : *παρειστήκεσαν δὲ αὐτῷ* (Minos) *Ποινὰ καὶ Ἀλάστορες καὶ Ἐρινύες*. *intento...foro* : i.e. the spectators.

23, 24. Similar descriptions of temporary respite in the lower world, in Verg., *G.*, IV, 480 ; Hor., *C.*, II, 13, 33 ; III, 11, 21 ; Ovid, *M.*, x, 31. On Sisyphus, Ixion, and Tantalus, cf. III, 5, 42.

24. *corripere* : Imperative pass. with *liquor* in the Vocative.

25. *Cerberus* : see Note on III, 18, 23.

27. *si fallo* : possibly a recollection of the old formula *si sciens fallo* ; cf. IV, 7, 53. *poena sororum* : in opposition to the following line. The Danaids are referred to.

29. *per avita tropaea* : a case of 'sub-construction' ; see Note on IV, 3, 20.

30. *Numantinos...avos* : Scipio Africanus Minor captured Numantia in B.C. 133.

31. *maternos...Libones* : her mother's brother was L. Scribonius Libo, a follower of Pompey. *exaequat* : *claims equality for*.

32. *titulis* : the inscriptions on the statues of the ancestors.

33. *praetexta* : the garb of a young girl, replaced at marriage by the *stola*.

34. *acceptas...comas* : the *sex crines* of the Roman matrons. Cf. Plaut., *Mil.*, 792 : *capite compto, crinis vittasque habuit, ut simularetque se | tuam esse uxorem*. *altera vitta* : i.e. the *vitta matronalis*, or fillet assumed at marriage, in contrast to that of the young girl, *vitta virginea*.

35. *sic*: by death.

36. *uni nupta*: she was *univira*, a term of praise frequently occurring in inscriptions. Cf. Plut., *Q. R.*, 105: *ζηλωτὸς ὁ πρῶτος γάμος, ὁ δὲ δεύτερος ἀπευκταῖος*.

38. *tonsa*: *shorn*, as the captives were wont to be.

39. *Achillis*: Perseus traced his ancestry, through his mother Phthia, back to Achilles. Cf. Iustin., xxviii, 1, 1.

40. *quique*: sc. *eum*, i.e. *et eum testor qui*, etc.; Aemilius Paullus, who conquered Perseus at Pydna in B.C. 168. His son became, by adoption, P. Scipio (Africanus Minor). *proavo . . . Achille*: *despite your ancestor Achilles*, etc., mocking repetition.

41. *censurae*: her husband Paullus was censor in B.C. 22.

43. *damnum*: instead of the more usual *damno*.

45. *mea . . . aetas*: *I, all my life long*. Cf. i, 6, 21.

46. *utramque facem*: the marriage torch and the funeral torch, often mentioned together; cf. Ovid, *Iher.*, xx, 172: *et face pro thalami fax mihi mortis adest*.

50. *adessu . . . meo*: an outward sign of intimacy or friendship.

51. *tardam . . . Cybeben*: when the image of the *magna mater* was being brought to Rome in B.C. 204, the ship which carried it ran aground in the Tiber, but by a miracle the Vestal Claudia Quinta, who had been wrongly accused of unchastity, was enabled to tow the ship up to Rome. Cf. Ovid, *F.*, iv, 305 ff.; Suet., *Tib.*, 2.

52. *turritae*: so called because of the mural crown, her attribute as protectress of cities.

53. *Vesta*: Aemilia, the *virgo maxima*, was freed from a similar charge of unchastity by the intervention of Vesta herself, who caused fire to spring from her garment. Cf. Dion. Hal., ii, 68; Val. Max., i, 1, 7.

54. *alba*: the Vestals always dressed in white.

55. *dulce caput*: cf. *φίλη κεφαλῇ*, *dear heart*, and see Note on Prop., ii, 1, 36.

56. Cf. the formula frequent in inscriptions, *de qua vir nil doluit nisi mortem*.

57. *laudor lacrimis*: their sorrow is a recommendation in her favor. Cf. *Consol. Liv.*, 209: *et voce et lacrimis laudasti, Caesar, alumnum*.

59. *sua nata*: Augustus's daughter Julia was Cornelia's half-sister. *vexisse*: *incurpare* with *Infin.* is cited only from Propertius.

60. *deo*: Augustus; cf. iii, 4, 1 and Note.

61. *emerui*: like a soldier who has finished his campaigns. *vestis*: the *stola*.

63. *Lepide . . . Paulte*: see the genealogical table in the introduction to the poem.

64. *condita sunt . . . lumina nostra* : *I closed my eyes.*

65. *fratrem* : her brother, P. Cornelius Scipio, had been consul, and he was now praetor, in the year B.C. 16.

67. *specimen censurae* : the daughter was probably born in the year of his censorship, B.C. 22. She would thus be six years old at this time.

69. *serie* : sc. *nepotum*. *fulcite* : for the idea, cf. Plin., *Ep.*, IV, 21, 3 : *cui nunc unus ex tribus liberis superest domumque pluribus adminiculis paulo ante fundatam desolatus fulcit ac sustinet.*

70. *mea fata* : i.e. *me mortuam*.

73. *tibi* : Paullus. *pignora* : cf. l. 12 and Note.

74. *inusta* : cf. Cic., *Verr.*, II, I, 44, 113 : *cur hunc dolorem cineri eius atque ossibus inussisti ?*

75. *maternis vicibus* : cf. Eurip., *Alc.*, 377 (Alceestis speaks to Admetus) : *σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοισ.* The Sing. *vice* is the rule in this usage.

76. *omnis . . . turba* : cf. *tota caterva*, l. 98.

79. *sine testibus illis* : sc. *dole*.

80. *siccis . . . genis* : so that they may not know you have been weeping.

81. *fatiges* : cf. Val. Flacc., v, 598 : *nec requies quin Marte diem noctemque fatiget.*

83. *nostra . . . simulacra* : see Note on IV, 7, 47 ; and cf. Ovid, *Her.*, XIII, 157 : *hunc (ceram) specto teneoque sinu pro coniuge vero, | et tamquam possit verba referre, queror.*

84. *singula* : i.e. he is to wait between his remarks for an imagined reply.

85. *ianua* : the *lectus genialis* generally stood in the *atrium* opposite the house-door.

87. *pueri* : this address includes the daughter too, just as *nati* would.

88. *dabit . . . manus* : in sign of surrender.

89. *priori* : sc. *uxori*.

92. *cineres* : i.e. the remembrance of me.

95. A frequently recurring wish ; cf. Tib., I, 6, 63 ; Hor., *C.*, II, 5, 13 ; Ovid, *M.*, VII, 167.

96. *prole mea* : one of Propertius's vague Ablatives of Attendant Circumstances.

97. *lugubria* : mourning garments. Cf. Ovid, *M.*, XI, 669 ; *Tr.*, IV, 2, 73.

102. *avis* : Local Dative of the Place Whither ; cf. G. 358.

OVID'S 'AMORES.'

I.

Prefixed to the book is an epigram of four lines, presumably by Ovid.

1. Nasonis: Ovid usually calls himself *Naso*; cf. *Am.*, I, II, 27; II, I, 2, etc.

2. quinque libelli: the earlier edition in five books was now compressed into three. Cf. *Introd.*, 38.

3, 4. ut . . . at: *although . . . still*. **legisse**: see Note on *Tib.*, I, I, 29.

I, I.

The poet tells how he has been reduced to writing elegiacs instead of hexameters (1-4), and makes complaint to Cupid (5-20). Being rewarded for his pains by receiving a still heavier blow (21-26), he resigns himself to his fate (27-30).

1. gravi numero: i.e. hexameter.

2. edere: *to treat of*.

3. par: in distinction from the elegiac metre, where the *versus inferior* is *impar*, being a pentameter, so called.

4. surripuisse: observe the stealthy force in the preposition.

5. saeve puer: i.e. Cupid; cf. *saevus Amor*, Ovid, *Am.*, I, 6, 34; *R. A.*, 530; *Tib.* (Lygd.), III, 4, 65. **hoc in carmina iuris**: *this right over poetry*. In such phrases *iuris* is regularly followed by *in* with the Accusative.

6. Pieridum: see Note on *Tib.*, I, 4, 21.

7. flavae: an epithet of Minerva frequently recurring in Ovid; cf. *M.*, II, 749; VIII, 275; *P.*, VI, 652; *Tr.*, I, 10, 1. Cf. also ξανθή as applied to Athene.

8. ventilet: cf. *Prop.*, IV, 3, 50: *hanc Venus, ut vivat, ventilat ipsa facem*.

10. pharetratae virginis: i.e. Diana, whom Ovid (*M.*, III, 252) calls *Diana pharetrata*.

11. crinibus insignem: Apollo is often called *crinitus* (cf. e.g. *Verg.*, *A.*, IX, 638) and *intonsus* (cf. e.g. Ovid, *Tr.*, III, 1, 60; *M.*, XII, 585). Cf. also *Tib.*, IV, 4, 2 and Note.

12. Aoniam: see Note on *Prop.*, I, 2, 28.

15. **Heliconia tempe**: originally τὰ Τέμνη was a valley in Thessaly between Olympus and Ossa. Later the word was applied to any valley, so here to that of Mt. Helicon in Boeotia.

18. **ille**: Cupid

19. **levioribus**: i.e. elegiac.

20. **compta**: in a medial sense.

21. **pharetra . . . soluta**: cf. Ovid, *M.*, v, 379 seq.: *ille pharetram | solvit et arbitrio matris de mille sagittis | unam seposuit.*

23. **lunavit**: cf. Note on Prop., iv, 6, 25.

26. **vacuo**: in its meaning of *fancy-free*; cf. Hor., *C.*, i, 32, 1: *siquid vacui . . . lusimus.*

27. Cf. **Introd.**, 2.

29. **cingere**: the Imperative passive is used here in a reflexive sense. **litorea . . . myrto**: cf. Mart., iv, 13: *lotos aquas, litora myrtus amat.* The myrtle was sacred to Venus.

I, 2.

The poet discovers that he is in love (1-8), and debates whether to resist or to yield (9-18). He determines upon the latter course (19-22) and, after describing the triumphal procession of Amor (23-48), pleads for mercy (49-52).

2. **pallia**: the same homely touch in Prop., iv, 3, 31: *tum queror in toto non sidere pallia lecto.*

3. **quam longa**: cf. Verg., *A.*, iv, 193: *nunc hiemem inter se luxu, quam longa, foveat.*

4. Ovid imitates himself in *Tr.*, iv, 3, 26: *fessaque iactati corporis ossa dolent.*

6. **tecta . . . arte**: cf. Prop., ii, 12, 11: *ante ferit quoniam tuti quam cernimus hostem.*

7. **sic erit**: cf. the idiom frequent in Scotland, *this will be right*, etc., and Ter., *Eun.*, 732: *verbum, hercle, hoc verum erit.*

8. **ferus**: cf. iii, 1, 20.

10. **leve fit**: cf. Hor., *C.*, i, 24, 19, 20: *sed levius fit patientia | quidquid corrigere est nefas.*

15. **asper**: emphatic. **lupatis**: the curb-bit, or *frenum lupatum*: cf. Hor., *C.*, i, 8, 6.

16. **arma**: the *arma equestria*, or *harness*. Cf. Liv., xxxv, 23, 11.

23. **myrto**: cf. Note on i, 1, 29. **maternas . . . columbas**: i.e. the doves of Venus; cf. Prop., iii, 3, 31.

24. **vitricus**: Mars. Cupid was the son of Jupiter and Venus.

25. *triumphum*: cf. the *io...triumphe* of l. 34.

26. *adiunctas*: *harnessed*. Cf. Ovid, *Her.*, XII, 152: *adiunctos equos*: *A. A.*, I, 550: *tigribus adiunctis*.

31. *Mens Bona*: a frequently recurring personification; cf. e.g. Prop., III, 24, 13; Pers., 2, 8; Petron., 88. The *Mens Bona* found on inscriptions (outside of Rome, generally signed by slaves or freedmen) is probably a different goddess. *manibus post terga*: cf. Hor., *C.*, III, 5, 21: *vidi ego civium | retorta tergo brachia libero*.

34. *io...triumphe!*: cf. Tib., II, 5, 118 and Note.

35. *Error*: Ovid, *M.*, XII, 59, has *temerarius Error*.

38. *nudus*: *inermis*.

39. *mater*: Venus.

40. *rosas*: sacred to Venus.

41. *pennas gemma*: cf. Ovid, *R. A.*, 39: *movit Amor gemmatus aureus alas*.

42. *aureus*: cf. *aureus Amor* (Ovid, *Am.*, II, 18, 36, and *R. A.*, 39) and *Ἔρως χρυσόπτερος* (Aristoph., *Av.*, 1737) and *χρυσόκόρυς* (*Anacr.*, fr., 14 Bergk.).

43. *quoque*: even during the triumph, when the war is over.

48. *tigribus*: the chariot of Bacchus was drawn by tigers.

50. *parces...perdere*: *noli perdere*. Cf. Tib., I, 2, 98.

51. *cognati*: because Augustus was descended from Venus through Aeneas.

I, 3.

It is love, faithful and pure, that I offer (1-6), not lofty birth or great wealth (7-10), but only my power of song, my faithfulness (11-18), and the promise that our love shall be made immortal in my verse (19-26).

3. *tantum*: *merely*.

4. *Cytherea*: Venus; see Note on Tib., IV, 7, 3.

8. *eques*: the equestrian rank of Ovid's family was of long standing; cf. III, 15, 5: *usque a proavis vetus ordinis heres, | non modo militiae turbine factus eques*; and *Tr.*, IV, 10, 7, 8 (the same words).

9. Cf. Prop., III, 5, 5: *ne mihi mille iugis Campania pinguis aratur*.

11. *comites novem*: the Muses. *vitis...repertor*: the same phrase occurs, *F.*, II, 329. Bacchus is called by Ennius (cf. Charis., p. 214 P.) *vitis inventor sacrae*.

14. *nuda*: *unadorned*.

15. *desultor amoris*: see Note on Prop., IV, 2, 36.

16. *cura*: see Note on Tib., II, 3, 31.

17. *sororum*: the *Parcae*.

19. *materiem*: cf. I, I, 19. *in*: *for*.
 21. *Io*: see Note on Prop., I, 3, 20.
 22. *quam*: Leda, approached by Juppiter in the guise of a swan.
 23. *quasque*: Europe; see Note on Prop., II, 28, 52.

I, 9.

A clever comparison of Love and Warfare, reminding one, however, of an 'exercise' in a rhetorical school rather than of poetry with any real feeling.

The 'Atticus' to whom this poem and *Pont.*, II, 4 and II, 7 are addressed is otherwise unknown.

2. *militat omnis amans*: emphatic repetition; cf. Tib., I, 3, 4, 5.
 4. *turpe senilis amor*: cf. Tib., I, I, 71, 72; 2, 89 ff.
 5. *animos*: *courage*.
 11. *duplicata . . . nimbo*: with torrents of spray from waterfalls.
 13. *causabitur*: cf. Tib., I, 3, 17.
 14. *sidera*: he will not wait for the time of year when sailing is safe, i.e. for the rising of the Pleiades.
 16. *denso . . . imbre*: *hail*.
 19. *durae*: the opposite of *facilis*.
 23. *Threicii . . . Rhesi*: a king of Thrace, who was robbed of his horses and killed at Troy by Ulysses and Diomedes. Cf. Ovid, *M.*, XIII, 249.
 24. *equi*: according to an oracle, Troy could not be captured if the horses of Rhesus should drink of the Xanthus. They were therefore intercepted and led away by the Greeks.
 29. *Mars dubius*: cf. II, 9, 47.
 32. *ingenii . . . experientis*: the opposite of the *ingenii inertis* of I, 15, 2.
 33. *abducta Briseide*: Agamemnon had taken away Briseis from Achilles.
 35. *Andromaches*: the wife of Hector. Their parting is a favorite subject in Greek art. Cf. painting mentioned by Plut., *Brut.*, 23, and the vase in Gerhard, *Auserlesene Vasenbilder*, IV, 322.
 37. *summa ducum*: cf. *prima virorum*, Lucr., I, 87. *Priameide*: Cassandra.
 39. *fabrilia vincula*: Hephaestus wrought magic fetters by means of which Ares and Aphrodite, being caught together, were bound fast. The story seemed to have had its rise in the island of Lemnos.
 40. *fabula*: *piece of gossip* (cf. III, I, 21). Ovid (*M.*, IV, 189) says in this same connection: *haec fuit in toto notissima fabula caelo*.
 43. *cura*: *love*.

I, II.

To Nape, Corinna's maid.

'Nape, you who have always stood by me with help and sympathy, take these writing-tablets to Corinna (1-12). Speak a good word for me, observe how she relishes the reading of them (13-18), and bid her write a reply long or short, provided only it be *yes* (19-24). Then shall these precious tablets be dedicated to Venus herself' (25-28).

2. *ancillas*: the ordinary slave-girls.

7. *peraratas*: *scratched over*. *mane*: her opportunity would come in the morning, when she dressed his mistress's hair. Cf. Ovid, *A. A.*, I, 367, 368: *hanc matutinos pectens ancilla capillos | incitet*.

9. Cf. Ovid, *Am.*, III, 6, 5): *ille habet et silices et vivum in pectore ferrum*, and Tib., I, 1, 64.

12. *militiae signa... tuae*: cf. II, 12, 38.

15. *dum... fugit*: cf. Hor., *C.*, I, 11, 7, 8: *dum loquimur, fugerit invida aetas*.

19. *nec mora*: sc. *esto*.

20. *late... vacat*: i.e. with a wide margin.

23. *graphio*: the stilus, or *γραφῆλον*.

25. *lauro*: a reference to the *litterae laureatae*, or 'laurel-wreathed letters,' in which Roman generals were wont to report a victory.

27. *fidas*: cf. Prop., III, 23, 9 (to his tablets): *qualescumque mihi semper mansere fideles*. *Naso*: see Note on introductory epigram.

I. 1.

I, 12.

Companion piece to I, II.

'They have come back with "No" for an answer (1, 2). Luck was against us, for Nape departing tripped on the threshold (3-6). A curse upon you, wretched tablets, made of the wax of poison-bees! (7-14), made by a cursed man (15, 16), from the wood of a cursed tree (17-20). You were better fitted for a lawyer's note-book or for a miser's accounts (21-26). Bad luck to you!' (27-30).

With this poem should be compared Prop., III, 23.

1. *tristes*: *cursed*, so Hor., *C.*, III, 13, 11: *te triste lignum*.

3. *omina sunt aliquid*: cf. Prop., IV, 7, 1: *sunt aliquid Manes*, and Note.

4. *restitit*: cf. Tib., I, 3, 20 and Note.

7. *funebria ligna*: as we might say 'paper fit to kindle fires with.'

9. *cicutae*: hemlock, from which poison was made.

10. *Corsica . . . apis*: Corsican honey had a very bad reputation; cf. Verg., *B.*, IX, 30: *sic tua Cyrneas fugiant examina taxos*, and Mart., XI, 42, 4: *et thyma Cecropiae Corsica ponis api*.

11. *minio*: the wax was ordinarily black.

13. *inutile lignum*: cf. Hor., *S.*, I, 8, 1: *inutile lignum*.

15. Cf. Horace's curses upon the man who planted the tree which almost fell upon his head (*C.*, II, 13).

19. *bubonibus*: see Note on Prop., II, 28B, 38.

24. *cognitor*: lawyer, advocate.

25, 26. Cf. Prop., III, 23, 19, 20: . . . *his aliquis rationem scribit avarus et ponit duras inter ephemeridas*.

27. *duplices*: the translation of *δίπτυχον δελτίον* or *τὰ δίπτυχα*, a double-tablet. The word-play is not possible in Greek.

I, 15.

'Because I am neither soldier nor lawyer but only a poet, they tell me I have no chance of fame (1-6). But verses, and nought else, give immortality (7, 8). Witness the Greek bards from Homer on (9-18); and in Rome, Ennius and his successors to this present (19-30). For verse outlives all else (31-34). Only let Apollo help me (35-38), and after Death has silenced Envy I shall live forever' (39-42).

In regard to this poem, see the introductory note on Prop., III, 1.

1. For a similar beginning, cf. Prop., I, 12, 1. **Livor edax**: the same phrase, Sen., *Phaedr.*, 493, and Mart., XI, 34.

2. *ingenii . . . inertis*: the opposite of the *ingenii experientis* of I, 9, 32.

4. *pulverulenta*: the rewards now in the dust of battle are themselves called 'dusty.'

5. *verbosas leges*: cf. Ovid, *Tr.*, IV, 10, 18: *fortia verbosi . . . arma fori*.

9. *Maeonides*: Homer, so called from Maeonia, an old name for Lydia. **Tenedos**: an island near Troy.

10. *Simois*: a river flowing from Mt. Ida. Cf. Hom., *Il.*, v, 774 ff.; XII, 19 ff.

11. **Ascraeus**: see Note on Prop., II, 34, 77. **mustis**: Servius in his commentary on Vergil's *Georg.*, II, 7 finds fault with Ovid for using this word in the plural: *mustum numero tantum singulari dicimus, sicut vinum, licet Ovidius abusive dixerit musta, sed hoc ille plus fecit, quod et 'mustis' dixit*.

12. *Ceres*: here used for the grain itself.

13. *Battiades*: Callimachus of Cyrene, son of Battus. Cf. *Introd.*, 7.

The mythical founder of Cyrene was also called Battus, and Callimachus boasted descent from him.

14. *ingenio . . . arte*: the contrast of natural ability and elaboration. The same contrast occurs in Cicero's famous opinion of Lucretius (*ad Quint. frat.*, II, 11): *multis luminibus ingenii, multae tamen artis*. Cf. also Note on l. 19.

15. *cothurno*: Sophocles's tragic muse, in contrast to the *soccus* of comedy.

16. *Aratus*: of Soli in Cilicia (*circa* B.C. 270), author of two astronomical poems, the *Φαινόμενα* and the *Διοσημεΐα*.

18. *Menandros*: (*circa* B.C. 342-291) the most famous representative of the New Attic Comedy.

19. *Ennius*: see note on Prop., III, 3, 6. *arte carens*: similarly, *Tr.*, II, 423: *Ennius ingenio maximus, arte rudis*. *Accius*: (B.C. 170-*circa* 94) a tragic poet. Horace (*Ep.*, II, 1, 56) calls him *altus*.

21. *Varro*: *Atacinus*. Cf. *Introd.*, 8. *primam ratem*: the Argo. Varro wrote an epic on the Argonauts.

22. *Aesonio . . . duci*: i.e. Jason, son of Aeson.

24. See Note on Prop., III, 5, 31.

25. *Tityrus . . . Segetes Aeneiaque arma*: referring to the *Bucolics*, the *Georgics*, and the *Aeneid*.

26. A Roman way of saying 'forever.' Cf. Hor., *C.*, III, 30, 8, 9: *dum Capitolium | scandit cum tacita virgine pontifer*.

27. *ignes*: i.e. torches.

29. *Gallus*: cf. *Introd.*, 19. With the whole line cf. Prop., II, 3, 43, and Ovid, *A. A.*, III, 537: *Vesper et Eoae novere Lycorida terrae*.

30. *Lycoris*: cf. *Introd.*, 19.

32. *carmina morte carent*: cf. III, 9, 28: *defugiunt avidos carmina sola rogos*.

34. *auriferi . . . Tagi*: a river of Spain, famed for its gold. Cf. Ovid, *M.*, II, 251: *Tagus amne vehit . . . aurum*.

35. *flavus Apollo*: cf. I, 1, 7: *flavæ Minervæ*.

36. *Castalia*: a spring at Delphi, at the foot of Mt. Parnassus, sacred to Apollo and the Muses.

37. *myrtum*: see Note on I, 1, 29.

39. Cf. Prop., III, 1, 21: *at mihi quod viro detraxerit invida turba, | post obitum duplici fenore reddet Honor*.

42. Cf. Hor., *C.*, III, 30, 6: *non aemulis moriar, nullaque pars mei | vilabit Libitinam*.

II, 1.

'My theme it is to write of the tender passion for maid and youth alike (I, 10). Once I thought to sing of heroes, but I lost *her* favor, and re-

gained it only by my gentler verse (11-22). Great is the power of song (23-28), but to tell the tale of love, and not the deeds of heroes, is my part' (29-38).

With this poem may be compared Prop., III, 3.

1. **Paelignis** : at Sulmo, about eighty miles east of Rome. **aquosis** : cf. the description of the Paelignian country in II, 16, 2 : *in-riguis ora salubris aquis* ; III, 15, 11 : *Sulmonis aquosi* ; Tr., IV, 10, 3 : *Sulmo gelidis uberrimus undis*.

2. **Naso** : see Note on introductory epigram, I, 1.

3. **hoc quoque** : observe the repetition from I, 1. **procul** : see Note on Tib., II, I, 11.

5, 6. Cf. Prop., III, 9, 45 : *haec urant pueros, haec urant scripta puellas*.

8. **flammae** : *passion*.

9. **indice** : *informer*.

12. **Gygen** : Γύγης, or Γύγης, a monster with a hundred arms. Cf. Ovid, Tr., IV, 7, 18 : *centimanumque Gyan* ; Hor., C., II, 17, 14, and III, 4, 69 : *centimanus Gyas*. **oris** : see Note on Prop., II, 10, 12.

13. **Tellus** : Γαῖα. For the arrangement of the mountains, cf. Note on Prop., II, I, 19.

14. **devevum** : *wrenched from its foundations*.

17. The last half of this line is contrasted with the last half of I, 15.

22. **duras lenia** : notice the juxtaposition. Cf. Prop., I, 9, 12 : *carmina mansuetus lenia quaerit Amor*.

23. **deducunt cornua lunae** : cf. Verg., B., VIII, 69 : *carmina vel caelo possunt deducere lunam* ; and Prop., I, I, 19.

25. **angues** : cf. Verg., B., VIII, 71 : *frigidus in pratis cantando rumpitur anguis*.

26. **versa . . . aqua** : cf. Tib., I, 2, 44 : *fluminis . . . rapidi carmine vertit iter*.

29. **velox . . . Achilles** : cf. Hom., Il., I, 121 : *ποδάρκης . . . Ἀχιλλεύς* ; Il., XXIII, 249 : *ποδῶκεϊ Πηλεΐωνι*.

30. **alter et alter** : Agamemnon and Menelaus. Cf. Verg., A., II, 500 : *geminos . . . Atridas*.

31. **quique** : Odysseus.

32. **Haemoniis . . . equis** : the horses of Achilles. See Note on Prop., II, I, 63. The reference is to the dragging of the body of Hector after the chariot of Achilles.

38. **purpureus** : Amor is so called in II, 9, 34 and in A. A., I, 232.

II, 6.

A mock *consolatio* on the death of Corinna's parrot.

The poet invites all the birds of the air to attend the funeral (1-11), and especially the turtle-dove, the dearest friend of the deceased (12-16). He dwells upon the futility of thinking that earthly charms can protect against death (17-26), and emphasizes the cruel fate which took the parrot hence and left alive so many inferior birds (27-42). He then describes the death-scene (43-48), the parrot's 'paradise' (49-58) and his tomb (59-62). With this poem may be compared that of Catullus upon the death of Lesbia's pet sparrow (Cat., III) and that of Statius (partly an imitation of Ovid), also upon a parrot (Stat., *Silv.*, II, 4). Besides these, Arruntius Stella, a contemporary of Statius and Martial, wrote a poem on the death of a dove (cf. Stat., *Silv.*, I, 2, 102, and Mart., I, 7 and VII, 14, 5).

1. *imitatrix*: cf. Stat., II, 4, 2: *humanae sollers imitator, psittace, linguae*.

2. *occidit: is dead*. *exequias ite*: Statius invites the birds to come together and learn the funeral dirge; cf. *Silv.*, II, 4, 16: *huc doctae stipentur aves*, etc.

3. *plangite pectora*: a human token of grief.

4. *notate genis*: cf. Tibullus's directions for his own funeral, I, 1, 68: *teneris, Delia, parce genis*.

5. *pro maestis... capillis*: in allusion to the custom of tearing the hair in token of grief.

6. *tuba*: the indispensable accompaniment of human funerals.

7. *Ismarii... tyranni*: the Thracian tyrant, i.e. Tereus. For the story, see Note on Prop., III, 10, 10.

10. *causa doloris Itys*: cf. Aeschyl., *Agam.*, 1097: "Ιτυν, "Ιτυν στένουσα.

15. *iuvenis Phoeus*: Pylades, son of Strophius, the king of Phoeis.

17-20. A direct parody of a *consolatio*; cf. Prop., III, 18, 11 ff. (on Marcellus).

17. *ista: of thine*. *fides: sc. iuvat*.

19. *nostrae placuisse puellae*: cf. Cat., III, 4 (on the sparrow): *deliciae meae puellae*.

23. *simulantior ales*: cf. l. 1, *imitatrix ales*.

24. *blaesio: stammering*.

25. *invidia*: i.e. the φθόνος θεῶν.

32. *simplicis: plain*.

34. *auctor aquae*: cf. Hor., C., III, 17, 12: *aquae... augur, annosa*

cornix; III, 27, 10 : *imbrium divina avis imminetum*. With this use of *auctor* cf. Prop., IV, 3, 32 : *lucis...auctores...aves*.

35. *armigerae*: often applied to Minerva by Ovid. Cf. *F.*, III, 681; VI, 421; *M.*, XIV, 475; *Tr.*, IV, 10, 13. *invisa*: because of its too great officiousness. Cf. the story in Ovid, *M.*, II, 551 ff.

37, 38. Virtually a repetition of ll. 1 and 2.

39. With the sentiment of this line cf. Verg., *G.*, III, 66, 67 : *optima quaeque dies miseris mortalibus aevi | prima fugit*; and Hor., *S.*, II, 7, 3 : *et frugi quod sit satis, hoc est, ut vitale putes*, with Aeron's note: *etenim qui nimii sunt in bonis, eos vitales esse non praedicamus*.

41. *Phylacidae*: Protesilaus, king of Phylace in Thessaly. **Thersites**: the boastful coward. Cf. Hom., *Il.*, II, 212 ff.

42. *fratribus*: among whom was the worthless Paris.

44. *procelloso*: see Note on II, 16, 22. **Noto**: see Note on Prop., I, 8, 12.

45. *vacuo...colo*: the thread of his life was spun.

50. Cf. the description of his own home at Sulmo, II, 16, 5, 6.

52. *obscaenae...aves*: birds of ill-omen. For *obscaenae* in this meaning, cf. Paulus, p. 201 M.: *apud antiquos omnes fere obscaena dicta sunt, quae mali ominis habebantur*.

54. *vivax*: because of the legend that he rose from his own ashes. The phrase recurs in Statius, *Silv.*, III, 2, 114.

55. *ales Iunonia*: the peacock, sacred to Juno Regina. Cf. Stat., *Silv.*, II, 4, 26 : *gemmata volucris Iunonia cauda*.

61. *dominae placuisse*: cf. I. 19.

II, 9.

'Cupid! will you never cease to fight me? Yet I surrendered long ago (1-4). Be sportsmanlike! Fight those who can offer fight (5-16). Thus Rome, by ever seeking new fields, grew to greatness (17, 18). But my campaigns are finished, so let me rest (19-24).—No! that I would not, if I could (25, 26). For love is life (27-34). So let him smite me (35-38). Sleep undisturbed is death (39-42). So let me suffer the bitter sweets of love, in all their uncertainty (43-50), and let Cupid and his mother reign in my breast' (51-54).

7. *Haemonius...heros*: Achilles. *quem*: Telephus. For the story, see Note on Prop., II, 1, 63.

13. *retundere*: *blunt*.

14. *ossa...nuda*: cf. Prop., II, 12, 17 (addressing Amor): *quid tibi iucundum est siccis habitare medullis*.

18. *straminei*: with roofs of thatch.

19. *acceptos ... agros*: a reference to the distribution of land to the veterans.

22. *rudis*: a wooden staff given to a gladiator, when he was honorably dismissed.

24. *defunctum*: *having completed my time*. *erat*: cf. Hor., *C.*, III, 26, 3: *tempus erat dapibus*, etc.

32. *alta*: the deep sea.

33. *refert*: used of a ship borne out to sea again; cf. Hor., *C.*, I, 14, 1: *O navis! referent in mare te novi | fluctus*.

34. *purpureus*: see Note on II, I, 38.

35. *praebeor*: cf. I, 2, 19: *tua sum nova praeda, Cupido!*

39. *quiescere*: the opposite of I, 2, 3: *vacuus somno noctem, quam longa peregi*.

41. *somnus ... mortis imago*: cf. Cic., *Tusc.*, I, 92: *somnum, imaginem mortis*.

47. *dubius Mars*: cf. I, 9, 29.

48. *vitricus*: see Note on I, 2, 24.

49. *ventosior alis*: cf. Prop., II, 12, 5: *ventosas alas*.

51. *matre*: Venus.

II, 12.

A song of triumph for a victory over Corinna. The poet recounts his success (1-8), emphasizes the peculiar credit he deserves (9-16), and points out how woman has forever been a cause of strife (17-28).

2. *vicinus*: cf. with this opening that of Prop., I, 8B, 27, 28.

7. *non humiles ... non parvis*: litotes.

9. Pergama: Troy; see Note on Prop., II, I, 21. *bello ... bilustri*: the ten years' war.

10. Atridis: Agamemnon and Menelaus. Cf. II, I, 30: *Atrides alter et alter*.

13. *me duce ... me milite*: cf. Tib., I, 1, 75: *hic ego dux milesque bonus*.

17. *belli ... causa*: cf. Prop., II, 3, 35 ff.

18. Tyndaris: the daughter of Tyndareus, Helen. *foret* = *futura erat*.

19. *femina*: Hippodamia, at whose marriage with Peirithous the fight between the Lapithae and the Centaurs broke out. *biformem*: i.e. the Centaurs.

20. *adposito ... mero*: cf. Prop., II, 3, 17: *posito ... Iaccho*, and Note.

21. *femina*: Lavinia, whose marriage to Aeneas was resented by Turnus.

22. *Latine*: king of the 'Aborigines' and father of Lavinia.

23. *femina*: Cleopatra.

28. *militiae signa . . . suae*: cf. I, II, 12.

II, 16.

'I am at Sulmo, where all is beautiful (1-10), except that *she* is not there—and even heaven itself were unwelcome without her (11-14). A curse on the man who invented journeying; he might at least have ordained that *she* should always go too (15-18). For with her I would not fear to go to the farthest parts of the earth (19-32), and without her there is no beauty even here (33-40). Why should we be separated? She promised to come. Come!' (41-52).

1. *Sulmo*: Ovid's birthplace: see Note on II, I, 1.

2. *aquis*: cf. II, I, 1: *Paelignis aquosis*.

4. *Icarii . . . canis*: Maera, the faithful dog of Icarus the apostle of Dionysus, was translated to heaven and became the *little dog-star* (*canicula*, or *πρόκύων*).

7. *Cereri*: by metonymy for *grain*.

8. *Pallada*: i.e. the olive-tree, the gift of Athene.

13. *medius Polluce et Castore*: i.e. *medius inter Pollucem et Castorem*.

16. *in longas . . . vias*: cf. Tib., I, 3, 35, 36.

17. *comites*: this is the counterpart of Arethusa's wish: cf. Prop., IV, 3, 45.

19. *ventosas . . . Alpes*: the grandeur of mountain scenery was altogether unappreciated by the ancients. In point of fact, the enjoyment of Switzerland does not antedate Rousseau.

21. *Syrtes*: mentioned by Horace in a somewhat similar connection: *C.*, I, 22, 5: *Syrtis . . . aestuosas*.

22. *non aequis . . . Notis*: the south winds have a bad reputation in the poets: cf. *Notus dubius* (Prop., II, 5, 12); *Noti irati* (Prop., IV, 6, 28); *nubiferi* (Ovid, *Her.*, III, 58); *praecipites* (Ovid, *Am.*, II, II, 52); *Notus procellosus* (Ovid, *Her.*, II, 12; *Am.*, II, 6, 44).

23. *virgineo . . . inguine*: Scylla.

24. *Malea*: a promontory at the southeast extremity of Sparta, proverbially a dangerous point. Cf. Strabo, VIII, 6, 20: *Μαλέας δὲ κάμψας ἐπιλάθον τῶν οἰκῶν*.

25. *Charybdis*: similarly described by Vergil, *A.*, III, 420 ff.; Ovid (*M.*, VII, 63) calls her *inimica . . . ratibus*.

31. *iuvenis*: Leander, who swam the Hellespont nightly to visit Hero; cf. Ovid, *Her.*, XVII, XVIII.

32. *via caeca*: the lamp which Hero put to guide him was blown out by the storm.

34, 35. Notice the important rôle which running water plays in an Italian's ideal of a country landscape.

36. *frigida*: i.e. praiseworthy coolness. Cf. Prop., III, 22, 1.

37. *celebrare*: frequent.

39. *Cilicas...feros*: used typically for pirates. See Note on Tib., I, 2, 67. *virides...Britannos*: cf. Caesar, *B. G.*, v, 14: *se Britannii vitro inficiunt, quod caeruleum efficit colorem atque hoc horridiore sunt in pugna aspectu*; and Prop., II, 18B, 23: *infectos...Britannos*.

40. *quae...saxa*: the Caucasus.

41. Cf. per contra Aristoph., *Vesp.*, 1281: *ἐξηπάτησεν ἡ χάραξ τὴν ἀμπελον*.

44. *per...oculos*: cf. III, 3, 13. *sidera nostra*: cf. Prop., II, 3, 14.

45. *foliis leviora*: cf. Ovid, *Her.*, v, 109: *foliis leviora*, and *P.*, IV, 3, 33.

46. *ventus et unda*: see Note on Prop., I, 8, 12.

49. *esseda*: cf. Prop., II, 1, 76 and Note.

III, 1.

The rivalry of 'Elegeia' and 'Tragoedia' for the poet's favor. The scene (1-4). The appearance of 'Elegeia' (5-10) and of 'Tragoedia' (11-14). The latter speaks first (15-32), and is followed by 'Elegeia' (33-60). The poet's reply (61-68). Conclusion (69, 70).

2. *numen*: cf. Tac., *Germ.*, 9: *lucos et nemora consecrant deorumque nominibus appellant secretum illud quod sola reverentia vident*; and see Note on III, 13, 7, 8.

3, 4. Cf. Propertius's description of the grotto of the Muses (Prop., III, 3, 27 ff.).

4. *dulce*: with adverbial force. Cf. Hor., *C.*, I, 22, 23, 24: *dulce ridentem...dulce loquentem*.

6. *moveret*: undertake.

8. *pes...longior*: the hexameter in contrast to the other line, the pentameter. Cf. I, 1, 3.

9. *decens*: cf. III, 3, 8. *vestis tenuissima*: a Coan robe; see Note on Tib., II, 3, 53.

11. *ingenti...passu*: the tragic gait.

12-14. The description corresponds roughly with the familiar 'Melpomene' of the Vatican. Cf. Baumeister, *Denkm.*, II, p. 971.

14. *Lydius*: cf. Herod., I, 94: *φασὶ δὲ αὐτοὶ Λυδοὶ καὶ τὰς παιγνίας τὰς νῦν σφίσι τε καὶ Ἑλληνι κατεστρώσας ἐωντῶν ἐξέμνημα γενέσθαι*.

17. *nequitiam*: cf. II, 1, 2: *ego nequitiae Naso poeta meae*.

19. *digito*... *designat*: for finger-pointing as a sign of disgrace, cf. *Am.*, III. 6. 77 (Ilia's lament): *digitis designor adultera vulgi*.

20. *ferus*... *Amor*: cf. I, 2, 8.

21. *fabula*: the talk of the town. Cf. *Hor.*, *Ep.*, I. 13. 9: '*Epod.*, II, 8. *iactaris*: *banded about*; cf. *Prop.*, II, 5, 1.

23. *erat*: see Note on II, 9, 24. *thyrsos*... *graviore*: cf. III, 15, 17. The *thyrsus* was the staff carried by Bacchus and his followers. Possibly Ovid has in mind *Lucr.*, I, 922 seq.: *sed acri | percussit thyrsos laudis spes magna meum cor*.

25. *virorum*: *heroes*.

28. *prima*... *iuventa*: cf. *Prop.*, II, 10, 7: *aetas prima canat Veneres, extrema tumultus*.

30. *iste*: of *thine*, a regular function of this pronoun.

32. *densum caesarie*: cf. the statue of Melpomene referred to in Note on II. 12-14.

33. *limis*... *ocellis*: i.e. coquettishly. Venus herself is often called *paeta*.

34. *myrtea*: see Note on I, 1, 39.

38. *versibus*... *meis*: the speech of Tragoedia has been, in the nature of the case, in the elegiac metre.

40. *regia*: cf. Tragoedia's *scaptrum regale* (l. 13).

43. *lascivi mater Amoris*: Venus. Amor is called *lascivus* by *Tib.*, I, 10, 57; and cf. *Ovid*, *M.*, I. 456: *lascive puer!* (i.e. Amor).

45. *duro*: see Note on *Prop.*, I, 7, 19.

51, 52. Cf. *Tib.*, I, 2, 19, 20: *illa (= Venus) docet molli furtim derepere lecto, | illa pedem nullo ponere posse sono*.

52. *in percussos*: proleptic.

53. *pependi*: a lover's plaint, fastened on the doorpost.

59. *felicia*: *fertile*.

62. *in vacuas aures*: cf. *Ovid*, *M.*, IV, 41: *vacuas... ad aures*; and *Hor.*, *Ep.*, I, 1, 7: *purgatam... aurem*.

64. *magnus*... *sonus*: see Note on *Prop.*, II, 10, 12.

69. *teneri*... *Amores*: so also III. 15, 1. Cf. *tener Amor*: *Tib.*, I. 3, 57 and II, 6, 1; *Ovid*, *A. A.*, I, 7; *Am.*, II, 18, 3, 19.

III, 2.

Ovid has taken her to the races, and the poem is his share in an imaginary conversation held during their progress. An analysis is scarcely necessary.

1. *nobilium*... *equorum*: *thoroughbreds*. In *A. A.*, I. 135, the lover is advised *nec te nobilium fugiat certamen equorum*.

3. *tecum*: emphatic repetition.

6. *pascat*: *feast*; often in the meaning with *oculos*.

7. *agitator equorum*: *jockey*.

12. *stringam metas*: the object being to shorten the course by coming as close as possible in rounding the *meta*. Cf. Hor., *C.*, I, I, 45: *metaque fervidis evitata rotis*.

15. *Pelops*: who won in the chariot race with Oenomaus, the father of Hippodamia. *Pisaea . . . hasta*: i.e. the spear of Oenomaus, who was king of Pisa in Elis, and who was wont to kill the unsuccessful suitors.

17. *puellae*: according to one version, Hippodamia persuaded Myrtilus, the charioteer of Oenomaus, to remove the pin from the end of the axle of her father's chariot, thus causing his destruction.

19. *linea*: the barrier separating the blocks of seats in the amphitheatre. Cf. *A. A.*, I, 141, 142: *et bene, quod cogit, si nolit, linea, iungi | quod tibi tangenda est lege puella loci*.

23, 24. Similarly *A. A.*, I, 157, 158: *respice, praeterea post vos quicumque sedebit, | ne premat opposito mollia terga genu*.

25, 26. Cf. *A. A.*, I, 153, 154: *pallia si terra nimium demissa iacebunt. | collige et imunda sedulus effer humo*.

29. *Milanion*: see Note on Prop., I, I, 10.

31. *succinctae . . . Dianae*: so also Ovid, *A. A.*, III, 143; *M.*, III, 156.

34. *in flammam flammis*: $\pi\upsilon\rho \epsilon\pi\iota \pi\upsilon\rho$. *in mare . . . aquas*: proverbial; cf. Ovid, *Tr.*, v, 6, 44: *in mare fundat aquas*; and *Am.*, II, 10, 14: *in freta collectas alta quid addis aquas?*

38. *tabella*: *fan*, usually called a *flabellum*. Cf. *A. A.*, I, 161: *profuit et tenui vento movisse tabellam*.

41, 42. Cf. *A. A.*, I, 149, 150: *utque sit in gremium pulvis si forte puellae | deciderit, digitis excutiendus erit*.

43. *pompa*: the *pompa circensis*. *favete*: see Note on Tib., II, I, 1.

44. *aurea pompa*: cf. III, 13, 29.

45. *Victoria*: Νίκη .

48. Cf. Prop. III, 7, 71: *at tu, saepe Aquilo, numquam mea vela videbis*.

50. *Pax*: cf. the eulogy on *Pax* in Tib., I, 10, 45 ff.; and also Prop., III, 4, 1: *Pacis Amor deus est, pacem veneramus amantes*.

51. *Phoebe*: *Diana*.

52. *Minerva*: i.e. Ἀθήνη Ἐργάνη, patroness of handicraft.

53. *ruricolae*: Nominative Plural. *tenero*: the same epithet applied to Bacchus in Tib., II, 3, 66; Ovid, *Ib.*, 497.

54. *placet*: *pay deference to*.

55. *pueris*: i.e. *Amores*.

57. *patiatur amari* = *Am.*, I, 3, 3

62, 63. Observe the sudden descent from the sublime to the ridiculous.

64. *primos . . . pedes*: *the tips of your toes*.

69. *spatioso . . . orbe*: by not rounding the *meta* closely enough, he gives the chariot behind a chance to go between and thus pass him on a shorter course.

74. *iactatis . . . togis*: a sign of disapproval in this case, occasioned by what the audience considers to be a false start.

79. Notice the alliteration with *s*.

83. *argutis . . . ocellis*: cf. III, 3, 9.

84. *cetera*: cf. *A. A.*, I, 669, 670: *oscula, qui sumpsit, si non et cetera sumpsit | haec quoque quae data sunt, perdere dignus erit*.

III, 3.

'Are there no gods? She has broken the oath that she swore by her beauty, and for all her perjury she is no whit less beautiful. She swore by her eyes and mine, but mine alone have smarted (1-14). Ye gods! have ye no shame, to let the innocent suffer for the guilty? (15-22). Are there no gods, or, if there are, are they, too, in love with fair maidens? (22-40). That I can understand (41-46); but do you, my dear, not abuse the leniency of the gods' (47, 48).

2. *facies*: *beauty*. The general form of the line resembles Ovid, *Tr.*, IV, 10, 30: *et studium nobis, quod fuit ante, manet*.

5. Observe the alliteration of the line: *candida candorem . . . roseo . . . rubore*.

8. *longa*: see Note on Prop., II, 2, 5.

9. *argutos*: cf. III, 2, 83: *argutis . . . ocellis*. *sidus*: probably here the sun (cf. II, 16, 3). Suetonius says of Augustus (*Aug.*, 79): *oculos habuit claros ac nitidos, quibus etiam existimari volebat inesse quiddam divini vigoris, gaudebatque, si quis sibi ucrius contuenti quasi ad fulgorem solis vultum submitteret*.

13. *iurasse*: for a similar oath, cf. *Am.*, II, 16, 44.

17. *Cepheia virgo*: Andromeda. See Note on Prop., III, 22, 29.

23, 24. Cf. Propertius's question (III, 5, 45): *an ficta in miseris descendit fabula gentis?* *stulta credulitate*: recurs *Am.*, III, 14, 30.

26. *omnia posse*: *to be all-powerful*.

27. *Mavors*: an old name for *Mars*, of uncertain meaning.

32. *timent*: sc. *eas*.

37. *peti*: *to be struck by lightning*. *Semele*: see Note on Prop., II, 28, 27, 28.

40. *pater*: Jupiter. *Baccho*: when Semele was destroyed, Bacchus, being prematurely born, was sewed up in the thigh of Zeus and born again of him.

III, 9.

On the death of Tibullus.

'Tibullus is gone. Let Elegeia, Cupid, and Venus mourn! (1-16). Even the sacred bard is not safe against Death. Witness Orpheus, Linos, and Homer. But their works are immortal (17-32). Neither his piety nor his poetry preserved Tibullus (33-46). But at last his closing hours were softened by the presence of those he loved (47-58), and now he is in the Elysian fields (59-66). May the earth rest lightly on his grave' (67, 68).

1. **Memnona** : son of Aurora, nephew of Priam, was killed by Achilles. **Achillem** : son of Thetis, killed by Paris.

3. **solve capillos** : in token of mourning.

4. **nimis ex vero** : Ovid has in mind an old etymology of *elegia*, from $\epsilon\lambda\epsilon\gamma\epsilon$, 'cry woe! woe!' Cf. Suidas, s. v. $\epsilon\lambda\epsilon\gamma\omicron\varsigma$.

5. **tua fama** : in opposition with *Tibullus*. Similarly, the panegyrist of Messalla (Tib. iv, 1, 112) uses the phrase *Pyllia fama* for Nestor.

7-10. For the attributes of Eros—youthful, winged, armed with arrows, cf. Prop., II, 12.

10. Cf. *Am.*, III, 6, 58 : *pectoraque insana plangis aperta manu*.

11. **per colla capilli** : see Note on Prop., II, 3, 13.

13. **fratris... Aeneae** : cf. Tib., II, 5, 39 : *inpiger Aenea, volitantis frater Amoris*, and Note.

14. **Iule** : Ascanius, son of Aeneas.

16. **iuveni** : Adonis. Cf. Prop., II, 13B, 53.

17. **sacri vates** : see Note on Prop., III, 9, 46.

20. **obscuras** : cf. the *atra Mors* of Tib., I, 3, 4, 5.

21. **pater** : Apollo. **Ismario** : Thracian ; *Ismarus* was the name of a mountain in Thrace. **mater** : Calliope.

23. **aelinon** : $\alpha\lambda\iota\nu\omicron\varsigma$, a word of Semitic origin, meaning a dirge, and probably onomatopoeic. From it seems to have been derived, by personification, the mythical musician Linos, son of Apollo.

25. **Maeoniden** : cf. I, 15, 9, and Note. **ceu fonte perenni** : cf. Plin., *N. H.*, XVII, 37 : *fons ingeniorum Homerus* ; Petr., 5 : *Maeonium... fontem*.

26. **Pieriis... aquis** : cf. Prop., III, 3, 52.

27. **summa dies** : the day of death. **Averno** : see Note on Prop., III, 18, 1. It is used here for the lower world itself.

28. Cf. I, 15, 32 : *carmina morte carent*.

29, 30. The first line refers to the Iliad, the second to the Odyssey. **nocturno... dolo** : the reference is to Penelope's unravelling in the night what she had woven in the day. Cf. Hom., *Odys.*, XIX, 149 seq.

31. **Nemesis . . . Delia**: cf. *Introductio*, 22.

33, 34. Cf. Tib., i, 3, 23-26: *quæ tui nunc Isis mihi, Delia, quid mihi prosunt | illa tua totiens æra repulsa manu | quidve, pie dum sacra colis, pureque lavari | te—memini—et puro secubuisse toro?*

36. **sollicitor**: followed by the Infinitive as in Lucr., iv, 1196; and later Lucan, v, 69.

37. **vive pius**: **moriere**: cf. Hor., C., ii, 14, 2 seq.: *nec pietas moram | rugis et instanti senectutæ | adteret indomitæque morti.*

38. **templis**: inviolate places of refuge from time immemorial.

40. See Note on Tib., iv, 11, 14.

43. **templa**: Object Accusative with *urere*.

44. **quæ**: sc. *flammæ* (l. 41).

45. **Erycis**: Venus Erycina, worshipped on Mt. Eryx in Sicily.

46. **continuisse**: *eam* (i.e. *Venerem*) must be supplied as the subject of the Infinitive. There seems to be a reference here to the popular idea that the gods could not weep; cf. Ovid, *M.*, ii, 621: *neque enim caelestia tingui | ora licet lacrimis*; *F.*, iv, 521: *neque enim lacrimare deorum est*; Eurip., *Hippol.*, 1396 (Artemis speaks): *κατ' ὄσσων δ' οὐ θέμις βαλεῖν δάκρυ.*

47. **Phaeacia tellus**: the reference is to Tibullus's sickness at Coreyra, described in Tib., i, 3.

48. **vili . . . humo**: in a similar connection, Propertius, (iii, 7, 26) speaks of *vilis arena*.

49. **hinc**: with *hinc* (l. 51), in the sense of *from the one side, from the other side*. Cf. *hac . . . hac*, iii, 11, 34. **madidos . . . ocellos**: cf. Verg., *A.*, v, 856: *natantia lumina*. **fugientis**: *dying*.

50. **ultima dona**: cf. Ovid, *Her.*, vii, 192: *ultima dona*; Cat., ci, 3: *postremo . . . munere*.

52. **dilaniata**: with medial force.

53. **prior**: i.e. Delia, his former love.

55. **descendens**: *departing*, after the funeral pyre had been consumed.

58. A reference to Tib., i, 1, 59, 60: *te spectem, suprema mihi cum venerit hora, | te teneam moriens, deficiente manu*, but there Tibullus is addressing Delia, while here Nemesis is speaking. This has caused much perplexity to the commentators, but the explanation is very simple. Ovid is thinking of the two books of Tibullus—the Delia-book, which was completed years before his death, and the Nemesis-book, which he had in hand when he died.

59. Cf. Ovid, *Tr.*, iv, 10, 85: *si tamen extinctis aliquid nisi nomina restant*; Prop., ii, 34, 53: *nec si post Stygias aliquid restabimus undas*.

60. **in Elysia valle**: a reference to Tib., i, 3, 58: *(me) ipsa Venus campos ducet in Elysios*.

62. *Calvo*: cf. *Introd.*, 8.

63. *amici*: the emperor Augustus. Cf. *Introd.*, 19.

64. *animae prodige*: cf. Horace's description of Paullus. *C.*, I, 12, 37, 38: *animaeque magnae | prodigum Paullum*.

66. *numeros . . . pios*: i.e. *numeros piorum*.

67, 68. A poetical variation of the stereotyped formula: *sit tibi terra levis*. Cf. Tib., II, 4, 49, 50: *bene . . . placideque quiescas. | terraque securae sit super ossa levis*; Prop., IV, 2, 62.

III, 11.

The poet, having determined to free himself from an unworthy and degrading love (1-10), rebukes the former object of his affections for her faithlessness and ingratitude (17-28) and bids her farewell (29-32). But the struggle is not over yet, and after a final conflict of soul (33-42) he restores his allegiance and prays for mercy (43-52).

The poem is far removed from the grand simplicity of Catullus. LXXVI.

1. *Multa diuque*: a variation on the common prose formula *diu multumque*. Cf. Sall., *Jug.*, 94; Flor., I, 19.

3. *adserui . . . me*: *I have set myself free*. With the whole line cf. Verg., *A.*, II, 134: *eripui, fateor, leto me et vincula rupi*.

6. *cornua*: symbolic of strength and the power of resistance. Cf. Hor., *C.*, III, 21, 18: *viresque et addis cornua pauperi*; and Ovid, *A. A.*, I, 219: *tunc pauper cornua sumit*.

7. *olim*: *some day* (hereafter).

19. *per me cantata*: cf. I, 3, 25: *nos quoque per totum pariter cantabimur orbem*, and II, 17, 33: *nec nisi tu nostris cantabitur ulla libellis*; and Prop., III, 2, 15: *fortunata meo si qua es celebrata libello | carmina erunt formae tot monumenta tuae*.

22. *in mea damna*: e.g. the sore eyes mentioned in III, 3.

23, 24. Cf. Tib., I, 2, 21, 22: *illa (sc. docet) viro coram nutus conferre loquaces | blandaque compositis abdere verba notis*.

29. *votiva . . . corona*: when a ship had entered port, the sailors bedecked it with wreaths. Cf. Verg., *A.*, IV, 418: *puppibus et laeti nautae inposuere coronas*.

34. *hac amor hac odium*: cf. Prop., I, 3, 14: *hac Amor hac Liber*.

37. *fugio . . . fugientem*: cf. III, 9, 37: *col . . . colentem*.

39. Cf. Mart., XII, 47: *nec tecum possum vivere, nec sine te*.

41. Cf. Mart., VIII, 53, 3, 4: *o quam te fieri, Catulla, vellem | formosam minus aut magis pudicam*.

42. *non facit ad*: *does not suit*; see Note on Prop., III, 1, 20.

45. *lecti socialia iura*: the *fœdera lecti* of Ovid, *Her.*, v, 101.

47. *magni mihi numinis instar*: cf. Mart., vii, 11: *perque tuas aures, magni mihi numinis instar*.

49. *mea semper eris*: cf. I, 3, 16: *cura perennis eris*.

III, 13.

The festival of Juno at Falerii.

The introduction (1-6) tells how the poet happened to be there. This is followed by a description of the grove (7-10) and of the sacred procession (11-30), and the poem closes with an attempted explanation of the origin of these rites (31-36).

This poem is easily recognizable as a forerunner of the *Fasti*.

1. *Faliscis*: the inhabitants of Falerii, a town in southern Etruria, about forty miles north of Rome.

2. *Camille*: M. Furius Camillus captured Falerii in B.C. 396.

3. *Iunoni*: the worship of Juno was very prominent at Falerii: Ovid (*F.*, vi, 49) speaks of the *Iunonicolæ Falisci*, and Falerii itself was later called *Colonia Iunonia*.

5. *indigenam*: the region was famed for its cattle. See Note on II, 13, 14.

7, 8. Cf. III, I, 1, 2: *stat vetus et multos incædua silva per annos*: | *credibile est illi numen inesse loco*; and *F.*, III, 295, 296: *lucus Arctina suberat niger ilicis umbra* | *quo posses viso dicere 'numen inest!'*

13. *niveae... iuvencae*: the Faliscan country seems to have been famous for its white cattle. Cf. Plin., *N. H.*, II, 230: *in Falisco omnis aqua pota candidos boves facit*.

14. Cf. *F.*, I, 84: (*Iuvençæ*) *quos aluit campis herba Falisca suis*.

15. *fronte*: cf. Hor., *C.*, III, 13, 4, 5: (*hædo*) *cui frons turgida cornibus* | *primis et Venerem et proelia destinat*.

16. Cf. Tib., I, 10, 26: *hostisque plena rustica porcus hara*.

17. *duxque gregis*: see Note on Tib., I, 10, 10.

19. This flight of Juno has been interpreted by Roscher (*Lexikon der Gr. u. Röm. Mythol.*, II, 591) as an episode in the wooing of Juppiter. The whole Faliscan ceremony is, according to him, a *ἱερὸς γάμος*, or Sacred Marriage.

22. *auctori*: the boy who kills it, obtains it. *ipsa*: sc. *capella*.

27. *more... Graio*: see Note on I, 31.

29. *ore*: i.e. *lingua*. See Note on Tib., II, I, 1. *aurea pompa*: cf.

III, 2, 44.

30. *ipsa*: the goddess herself, i.e. her image.

31. *Argiva*: the procession was like that of Hera at Argos. It was probably just such a purely external resemblance which led ancient

writers to consider the cult as connected with Argos, and to posit the hero Halaesus.

32. Halaesus : a son of Agamemnon who was supposed to have founded Falerii. Cf. Serv., A., vii, 723 (speaking of Halaesus): *hunc Agamemnonis plerique comitem, plerique nothum filium volunt*.

III, 15.

A farewell to the writing of elegies. The poet, taking leave of love-poetry, tells of his family and his birthplace (1-6) and how he will be honored there (7-14), and bids farewell to Venus and the lighter Muse (15-20).

1. **tenerorum** : see Note on III, i, 69. **mater** : Venus.
2. **raditur** : see Note on III, 2, 12. **ultima meta** : Prop., iv, 2, 58 is a slightly different metaphor: *haec spatii ultima creta meis*.
3. **Paeligne rursi alumnus** : cf. II, i, 1, and Note
- 5-6. Cf. i, 3, 8 and Note. This same couplet recurs, Ovid, *Tr.*, iv, 10, 7, 8.
7. **Mantua** : Vergil was born in the village of Andes, near the town of Mantua.
9. **quam** : sc. *gentem*. The reference is to the Social or Marsic war of B.C. 90-89.
10. **socias . . . manus** : the allies, who wanted full citizenship.
11. **Sulmonis aquosi** : see Note on II, i, 1.
14. **tantum** : contrasted with *quantulacumque*.
15. **puer** : Amor. **parens** : Venus, called *Amathusia* because of her famous cult at Amathus on the island of Cyprus.
16. **aurea** : the standards of χρυσέη Ἀφροδίτη are themselves golden.
17. **corniger** : symbolic of his strength. Cf. Tib., ii, 1, 3 seq. : *Bacche; veni, dulcisque tuis e cornibus ura | pendet*. **thyrso graviore** : cf. III, i, 23 and Note. **Lyaeus** : see Note on Prop., iii, 5, 21.
18. **area maior** : cf. *F.*, iv, 10 : *nunc teritur nostris area maior equis*.
20. **post mea fata** : *after my death*. Similarly *post fata* : *after death*; e.g. i, 15, 39 : *pascitur in vivis Livor, post fata quiescit*.

CRITICAL APPENDIX.

TIBULLUS.

The two most important MSS. are :

A codex Ambrosianus of the xiv century.

V codex Vaticanus of the xiv-xv century.

To these may be added a third, slightly inferior :

G codex Guelferbytanus of the xv century.

Besides these, there are two important excerpts:

Fris. excerpta Frisiana of the xi century.

Par. excerpta Parisina of the xii-xiii century.

Lastly we have Scaliger's collation—

Plant. of a valuable old fragmentary manuscript, which began at
III, 4, 65.

The following are the variations of these selections from the text of Haupt-Vahlen, ed. v. Leipsic, 1885. The reading of Haupt-Vahlen is indicated by **H**.

I 1, 25 iam modo iam *Fris.* iam modo iners **H** iam modo non
AVG 2, 88 non in nos *Leo* (*Kiessling-Wilamowitz*, *Philol. Unters.* II 39) non uni **H** (*Itali*) non unus **AVG** 5, 11 ter *Itali* te **H**
(**AVG**) 10, 11 dulcis *Heinsius* vulgo **H** vulgi **AVG** 37 percis-
sisque *Par.* (percussisque **AVG**) rescissisque **H**.

II 1, 67 ipse interque greges **G** ipse quoque inter agros **H** (**A**) ipse
quoque inter greges **V** 2, 21 hac veniat Natalis avi *Hiller* (hac venias
Natalis avi *Heinsius*) hic veniat natalis avis **H** (**AV**) hec **G** 3, 47 at
mihi *Par.* at tibi **H** (**AVG**) 5, 4 sacras *Leo* (*ll. p.* ?) novas **H** meas
AVG.

IV 4, 6 candida *Itali* pallida **H** (**AVG**) 9, 2 meo *Huschke* tuo **H**
(**AVG**) suo *Itali* 13, 16. tibi **AVG** *Plant.* mihi **H** (*Scaliger*) 21 facias
L. Muëller faciam **H** (**AVG**).

PROPERTIUS.

The MSS. are late and for the most part interpolated. The purest seems to be:

N codex Neapolitanus of the xii-xiii century (?)

Next to it in importance are:

V codex Ottoboniano-Vaticanus of the xiv-xv century.

D codex Daventriensis of the xv century.

As above in the case of Tibullus, the following are the variations from the text of Haupt-Vahlen, whose readings are indicated by **H**:

I 1, 25 et vos **VD** aut vos **H** (*Hemsterhuys*) 2, 9 quos **NVD** quo **H** 10 ut *Itali* et **H** (**VD**) 13 praelucent *Hertzberg* persuadent **H** (**VD**) 3, 16 avara *Baehrens* et arma **H** (**VD**) 27 duxit **VD** duxti **H** (*Itali*) 31 praecurrens **N** percurrens **H** (**VD**) 7, 16 quam *Heinsius* quod **H** (**NVD**) | te violasse *Itali* evoluisse **H** (*Lachmann*) eviolasse **NVD** 8, 21 de te **VD** taedae **H** (*Itali*) 25 Atraciiis **N** (athraciis **V** a | thraciis **D**) Autariis **H** (*Volscus*) 45 subducet *Rothstein* (*Itali*) subducit **H** (**NVD**) 9, 4 qu(a)evis **NVD** quovis **H** (*Lachmann*) 11, 3 Thesproti **N** Tesproromti **VD** te Protei **H** (*Parrhasius*, *Lachmann*) 18 timetur **VD** veretur **H** (*Lachmann*) 12, 19 desistere *Itali* (dissistere **N**) discedere **H** (**VD**) 14, 5 nemus omne **NVD** nemus unde **H** (*Lachmann*) ut tendat *Rothstein* intendat **H** (**NVD**) 17, 3 Cassiope (Casiopae **VD**) Cassope **H** 11 reponere **NVD** opponere **H** (*Itali*) 18, 17 colore **NVD** calore **H** (**V m. 2.**) 19, 10 Thessalus (T(h)essalus **N**) Thessalis **H** (**VD**).

II 1, 44 et numerat **N** enumerat **H** (**VD**) 51 sunt **N** sint **H** (**VD**) 69 Caucasea (**VD**) Caucasia **H** (**N**) 6, 26 quidlibet **N** cuilibet **H** (quolibet **VD**) 10, 11 anime *Heinsius* anima **H** (**NVD**) 11, 3 tecum **NVD** secum **H** (*Itali*) 13, 43 fl = l3e **H** 53 Adonem **NVD** Adonin **H** (*Itali*) 27, 1 at **NVD** et **H** (*Itali*) 5 sequimur **NVD** sequitur **H** (*Itali*) 28, 20 Leucothoen **NVD** Leucotheon **H** (*Itali*) 36 iacet **NVD** tacet **H** (*Canter*) 45 operata *Heinsius* (operta **NVD**) adoperta **H** (**V m. 2.**) 48 Persephonae **V m. 2.** (Persephone **NVD**) Persephones **H** (*Itali*) 53 † et quot **H** 54 † et Phoebi **H** 31, 3 tanta **NVD** tota **H** (*Itali*) 34, 83 sim **NVD** si **H** (*Itali*).

III 3, 32 Gorgoneo **N**, **V m. 2.** Gorgonio **H** (*Itali*) Gorgoneo **VD** 5, 3 tamen **VD** tantum **H** (*Lachmann*) 4 bibit **NVD** bibat **H** 5 aratur **NVD** aretur **H** 19 iuvet *Rothstein* (cf. *II*, 13, 41 and *II*, 34, 59) iuvat **H** (**NVD**) 21 iuvet **N** iuvat **H** (**VD**) 7, 1 vitae **N** vitae's **H** (vitae es **VD**) 22 notat (**VD**) nota et **H** (*Itali*) 68 Thetis **N** Theti **H** (*Itali*) 9, 16 propria **VD** patria **H** *Paria Broukhuisius* 17 concurrunt **V** concurrūt **H** (**ND**) 10, 8 Niobae (Niobe **VD**) Niobes **H** 25 convivia **VD** convicia **H** (cf. *Ovid M. xi, con*) 18, 9 hic *Guyet* his **H** (**NVD**) 32 suae **VD** tuae **H** (**N**) 21, 25 † illic **H** 26 † incipiam **H** 22, 9 Geryonis **VD** (Girionis **N**) Geryonae **H** (*Itali*) 23, 18 ducitur **NVD** dicitur **H** (*Itali*).

IV 2, 37 hic *Heinsius* hoc **H** (**NVD**) 3, 11 et pactae in gaudia noctes
Rothstein et pactae sunt mihi noctes **H** hae sunt pactae mihi noctes
VD 48 adstricto *Rothstein* (*Eldick*) tetricus **H** (*Schneidewin*) Africus
VD (Africus **N**) 4, 3 conditus **NVD** consitus **H** (*Itali*) 34 ora *Grono-*
rius esse **H** (**NVD**) 47 cessabitur *A. Palmer* pugnabitur **H** (**NVD**) 55
 sic hospes **NVD** si poses **H** 72 fertur **NVD** pectus **H** *Hertzberg* 6,
 3 certa *Scaliger* ara **H** (*Haupt*) cera **NVD** certent *Scaliger* certet **H**
 (**NVD**) 28 una (*Itali*) unda **H** (**NVD**) 7, 37 aut **NVD** at **H** (**V m.**
 2.) 57 † vehit **H** 72 chloridos **N, V m. 2.** (Cloridos **VD**) Doridos **H**
 (**V mg. m. 2.**) 74 potuit **NVD** patuit **H** (*Itali*) 11, 8 umbrosos **VD**
 herbosos **H** (**N**) 13 habuit **NVD** habui **H** (*Itali*).

OVID.

For the amatory works in general, the most valuable MSS. are two in Paris :

P codex Puteaneus of the XI (or IX ?) century.

R codex Regius of the X century.

For the 'Amores' in particular may be added to these **S** codex Sangalensis of the XI century.

The following are the variations of these selections from the text of Merkel-Ehwald, Leipsic, 1891. Their readings have been indicated by **M**.

I 3, 12 haec **PS** hinc **M** hac *Palmer* 9, 5 annos **PRS** animos **M** (*Rautenberg*) 12, 11 ah ! *Riese* at **M**.

II 9, 25 = 9 B. 1. **M** (*L. Mueller*) 16, 25, 26 ante 23, 24 posuit *Ehwald*.

III 1, 47, 48 ante 43 posuit *Ehwald* (*Drenkhahn*) 58 mersit **P** mer-
 sat **M** 2, 57 novam *Postgate* 'codices multi' novae **M** (**PS**) 84 hoc
 satis hic *Heinsius* hic satis est **M** hoc satis est **PS** 3, 1 i, crede *Hein-*
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